

21ST CENTURY SCHIZOID MAG!

PSYCHOTRONIC

Video[®]

Number 32

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**BEATLE
PETE BEST!**

DIANA DORS

BERSERK

ALEX D'ARCY!

**HORRORS OF
SPIDER ISLAND**

T.V. MIKELS!

ASTRO ZOMBIES

BOBBY "BORRIS"

PICKETT!

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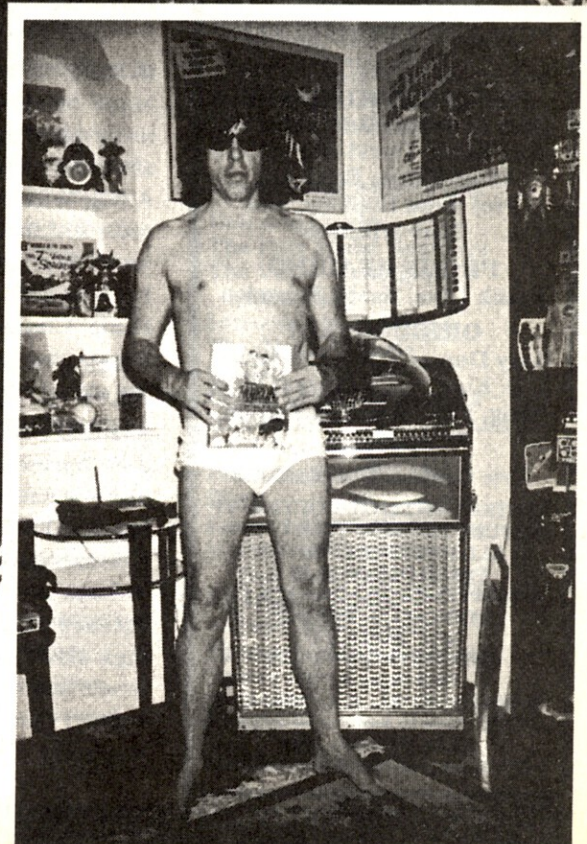
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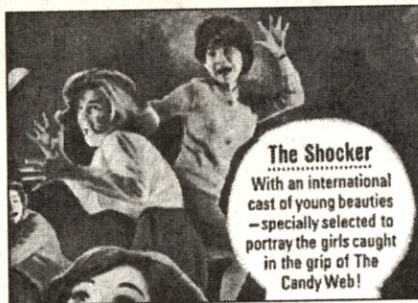
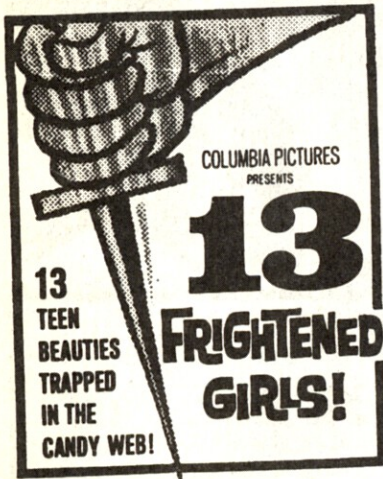
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Marky Ramone photos by Tom Rainone

**THE WORLD'S FOREMOST FRIGHT-MAKER LOCKS YOU IN WITH
A THOUSAND SCREAMS AND 13 FRIGHTENED TEENS!**



DIANA DORS - Some of you might know Diana Dors from when she was a character actress in horror movies (BERSERK!, CRAZE...) and sex comedies (THE GROOVE ROOM, KEEP IT UP DOWNSTAIRS...), but she had been THE blonde sex symbol movie star in England (that's her on the cover of the Sgt. Pepper album). In America "DD" was compared to Monroe (and Mansfield or Van Doren) but she was a star before any of them and was more like Lana Turner when she started acting as a teenager. Tony Williams (currently an English professor at Southern Illinois University) interviewed Dors several years before her death when she was appearing in his Wales hometown.

TED V. MIKELS is an eccentric, still very active Croatian/American cult producer/ director/writer/cinematographer who worked as a magician, ventriloquist, stuntman and stage director before making his own films. He also lived like a Mormon in his castle with multiple wives. Many of his "castle ladies" became his cast and crew members for movies like THE DOLL SQUAD (which inspired CHARLIE'S ANGELS) and TEN VIOLENT WOMEN. He's known for ASTRO ZOMBIES, but also made dramas, comedies, action and kung fu movies and even a musical. PV columnist Dale Ashmun (who also interviewed Liz Renay) talked to Mikels at his Las Vegas home and Ed Grant (Alice Cooper Band interview) had T.V. on his MEDIA FUNHOUSE (Manhattan cable) show recently, so we combined the interviews.

BOBBY "BORIS" PICKETT recorded the ultimate novelty hit. "The Monster Mash" made the top ten twice, was a world wide million seller, and continues to be played every Halloween season. As a kid, my favorite pre British invasion LPs were his The Original Monster Mash, The Ventures' Surfing and Fink Along With Mad, so naturally PV had to have the whole Pickett story. He also recorded many other records, has been in more movies than you'd think, wrote a popular horror comedy play and still does personal appearances using his best Bela and Boris voices. Prof. Fred Hopkins also interviewed James Hong, Conrad Brooks, Edd Byrnes, Larry Tamblyn, David Marks, Sam The Sham, and Jerry Cole for PV. "I was working in the lab late one night when my eyes beheld..."

ALEX D'ARCY was in movies during five decades, was directed by Hitchcock, Russ Meyer (twice), Sam Fuller, Roger Corman and Al Adamson. He acted in movies starring Cary Grant, Fredric March, Ginger Rogers, Lana Turner, Susan Hayward and Marilyn Monroe, yet many still know him for starring in the German nudie horror classic HORRORS OF SPIDER ISLAND (which he claimed to have also directed)! Besides his fascinating screen career, the late exotic (bi-sexual?) Turkish/French/Egyptian actor was best friends with (and basically a high class "pimp" for!) Hollywood producers and even European royalty. You won't believe the interview conducted by David Del Valle, who also interviewed Cameron Mitchell, Cornel Wilde, and Vladek Sheybal. Del Valle's Tales From The Closet radio show is on Mon. through Fri. (7-9 PM), out of Palm

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PETE BEST is the ultimate almost famous rock musician. After two years as drummer for The Beatles (in Liverpool and Hamburg), he was suddenly kicked out just when the recording career of the most famous and influential group (of all time) was taking off. I've been fascinated by the pre-fame, black leather, Best era Beatles since I first saw pictures of them (probably in Life magazine) back in '64. Best did have a post Beatle music career and his Combo made some fine (non hit) records, but his life was plagued with public insults and lies from his former band mates, ugly rumors, a mismanaged career, public ridicule, lawsuits and (understandable) severe depression. His story has a happy ending though. Over 30 years after his Beatle days, he finally was rewarded with royalties for his contributions to tracks on the BEATLES ANTHOLOGY and should be able to retire comfortably with his incredible mixed memories.

It's shocking how many musicians died since our last issue, including Ella Mae Morse, Hank Snow, Cleveland's Screamin' Jay Hawkins, Alvin Cash, Doug Sahm, Curtis Mayfield, and members of The Mills Brothers, The Flamingos, The Shirelles, The Coasters, Don And Dewey, Huey Piano Smith And The Clowns, The Cannonball Adderley Trio, The Band, and even Savoy Brown/Foghat. How many of these talented artists were mentioned in your local newspapers (if you still have local newspapers), the magazines you read or the TV shows you watch? We have access to whole cable channels devoted to show business, music, and biographies, but many/most of them were ignored when they died. They provided the sounds that helped generations of us get through our lives, while they dealt with life on the road, rip off record companies, dwindling post hit careers, and in some cases, extreme racism. There should be visual tributes to them on TV and audio ones on oldies radio stations. If only I ran a station...

I'd like to forget a lot of 1999 (too many reasons to list here), but a few highlights near the end of the year (all in Manhattan) were being invited to AMC's luncheon with Roger Corman to celebrate their annual MONSTER FEST series, the WFMU Record Fair, where we had a dealer table, met a lot of cool people and saw The Chocolate Watchband play, and despite all the dire warnings, spending a safe New Year's Eve right in the center of Times Square. (!?) Meanwhile here's an apology for anybody whose 1999 email, fax or mail messages were answered late or even not at all. I plan to get better at correspondence sometime in the near future. And about review tapes, some are watched and written up right away, while some have been sitting around for years. I have no explainable reason for this, but each issue of PV has more reviews than any comparable zine I know of, and all of those tapes will be reviewed eventually, so keep 'em comin'.

PSYCHOTRONIC® NUMBER 32, 2000

THANKS to: Ted Mikels, Bobby Pickett, Joe Fonebone, Steve Brigati, Gordon Smith, Cindy Barber, Kevin Burns, Harry Spero, John Giaccetti, Peter Hughes, Johnny Ramone, Frank Henenlotter, Carol Metoff, Andy Schwartz, Zoot, McFarland Books, Variety, Cape Copy Center, Las Vegas Grind, Threat Video, Uncut Video, Cult Video, Video Search Of Miami, E. I. Video, Shocking Video, Scorched Earth, Video Vault, Video Wasteland, Wynn Video, Shadowplay, Peter Abram, APix, 20th Century Fox, New Line, Full Moon, La Cave, Polka Varieties, and The Tunisian students in Time Square.

DEDICATED TO: Alex Mayewski, Richard Klimek.

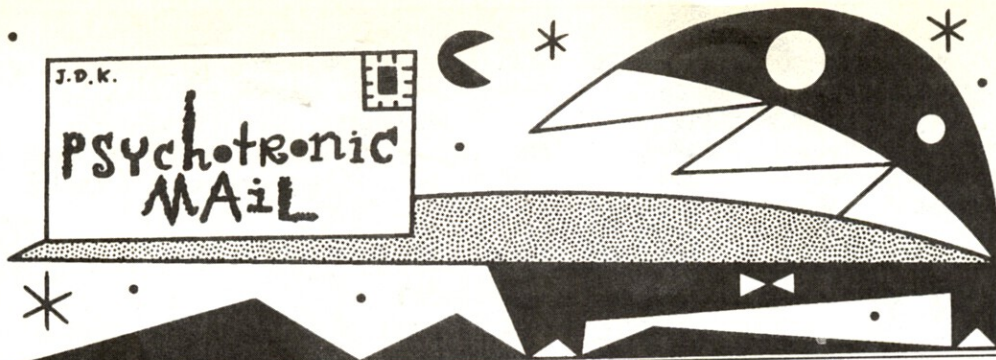
COVER: George Sanders in Lee Wilder's BLUEBEARD'S TEN HONEYMOONS (Allied Artists, 60)

Some groups with Violins:

Don And Dewey
The Holy Modal Rounders
The Velvet Underground
(John Cale)
Incredible String Band
The (New) Animals
Family
United States Of America
Dan Hicks And His Hot Licks
It's A Beautiful Day
Blues Project/Seatrains
Flock
Fairport Convention
Mothers Of Invention
(Don Sugarcane Harris)
Jefferson Airplane
(Papa John Creach)
Electric Light Orchestra
Curved Air
Roxy Music
Horselips
String Driven Thing

J.P.K.

PSYCHOTRONIC MAIL



GHOUARDI/PAPA/BIRD

Just saw the print ads for MAGNOLIA, boldly proclaiming "Ghoulardi Film Company." It was good to see (director Paul Thomas) Anderson on TV (PBS) coming off like a very regular guy and his dad would love how he's an unorthodox trouble maker. Anyone else think the Jason Robards character is supposed to be Ernie Anderson (the similar voices...)? - **Ed Leaner (Cuyahoga Falls, Ohio)** I agree and MAGNOLIA is the best anti-showbiz movie in decades.

I had a chance meeting with Ron (The Ghoul) Swede recently. He's a nice guy. No, he ain't Ghoulardi, but WHO THE HELL IS? Can you dig that, baby? I knew that you could. Stay Sick. - **John Battles (Chicago)**

KENT

Gary Kent was just subpoenaed to the Adamson murder trial. In an interesting twist, Kent had sent a movie script to Adamson which included a certain type of murder. The killer intercepted the script before Adamson could see it and used the method to kill him! Weird... - **R Plante**

Thank for publishing the interview about yours truly in your excellent and disarming magazine. Also did not know that my buddy, John Phillip Law, had at one time put up The Nazz. Great issue! I have recently returned from testifying in the Al Adamson murder trial in Indio, CA. What a trip! - **Gary Kent (Austin, TX)** In Nov., after a six week trial, contractor Fred Fulford was found guilty of the first degree murder of director Adamson on June, 20, '95. The not too bright Fulford, tried to bide the body in cement (in the Jacuzzi room), forged Adamson's signature on checks, ran up bills on his credit cards and sold several of his cars in Florida. Fulford faces 25 years to life.



Al Adamson

The cereal chomping ballplayer that Gary Kent saw hanging with Mamie Van Doren during the VOYAGE TO THE PLANET OF PREHISTORIC WOMEN shoot was L.A. Angels pitcher Bo Belinski. Gene Autry had inked him to a then - huge rookie signing bonus. He and Van Doren were momentarily engaged. - **Terry Wharton (Lancaster, Ohio)**

Gary Kent: Since I first saw him in SATAN'S SADISTS years ago, I always tried to follow the career of this interesting man and watched him in every movie he was in that I could get my hands on. But when I saw the film, I was impressed and surprised about the amount of film work he had done. Didn't know he was a stuntman. The interview was very good and informative. Cooper & Cole: Both interviews/articles weren't that interesting (for me, at least) and I think one article about music per issue is enough. - **Andreas Pieper (Münster, Germany)**

COLE

I enjoyed the Jerry Cole article. However, it states that Elvis won a Grammy

for An American Trilogy. He won three Grammys: How Great Thou Art (67 LP), He Touched Me (72 LP) and How Great Thou Art (song) from Elvis Recorded Live On Stage In Memphis (LP). Trilogy was on the Memphis album, it didn't win the award. - **Mike Swasey (L.A.)**

I had never heard of Jerry Cole, which makes the story on him seem all the more depressing. How did this guy manage to work so hard for so many years and still remain obscure? - **Dr. Lady (Chatfield, Ohio)**

COOPER

I first heard of Alice Cooper when they appeared on an L.A. TV talk show called TEMPO shortly after the release of their first LP. I remember them saying their draggy apparel was inspired by BARBARELLA. Host Regis Philbin (!) refused to show the album cover on the air. The group tried to badger him into showing the back cover instead, but he wouldn't show that either! - **Ed Eatinger (Ashland, OR)**

Really enjoyed the piece on Jerry Cole and the one on the Alice Cooper Group. My friend Dan saw the one-off reunion they did in Phoenix recently (all four surviving members) and said it was great! - **John Battles (Chicago)**

COLLEY

Nearly fell off my shovel when I saw Don Pedro Colley's name on the cover. I had just finished writing a review of SUGAR HILL in which I said he was a wonderful performer and deserved more recognition.

Most fans still don't seem to know who he is, so I'm glad to see someone finally publish a detailed article on him. - **Dr. Lady (Chatfield, Ohio)**

INTERVIEWS

Interview with Don Pedro Colley was just excellent. Don't let Justin escape from you, ever! His work is consistently excellent. Also enjoyed the Vladek Sheybal and Gary Kent pieces. Suggestion: Maybe it's time for some followup filmographies, folks that were interviewed in the early days who have had lots of movies since their interview. Suggestion for interview: Bo Svenson. Hey, did you ever find out why Bruce Glover hated him so much? - **J. Perine**

The reference to Jeepers Creepers in your excellent Rivingtons piece really leaped off the page at me. I have fond (albeit vague) memories of this show. I turned six in 1962, the show was on way past my bedtime, and so the few times I was allowed to stay up to watch it, I nodded off well before the end. I do recall a host who looked something like Lon Chaney Sr. in LONDON AFTER MIDNIGHT though. - **Ed Eatinger (Ashland, OR)**

The interview with June and Tim Ormond (PV #26) was everything I'd hoped, and more. They truly are the All-American First Family Of Cinematic Exploitation and the cruel crap written about them in recent years is beyond me. Doris Wishman (PV #26): Regarding the theorized limited release of HIDEOUT IN THE SUN - it opened in Columbus, Ohio at

Moe Schwartz's Parson's Follies on 10/21/60, and starting on 6/2/61, it was second billed ("Brought back by popular demand!") at Moe's Little Art (also in Columbus). Approximately 20 minutes into NUDE ON THE MOON Jeff and the Professor are cruising in that nice Pontiac convertible - "Well, if everything goes according to plan, we'll be back in Miami in four days and you'll be able to see that movie you were talking about." At that point, the film cuts to a tracking shot of Miami's Variety Theatre with HIDEOUT IN THE SUN (In Nuderama) emblazened across the marquee in king-size Bevelite letters. - **Terry Wharton (Lancaster, Ohio)** *Wharton also sent in a local 1996 newspaper article about the (then 40 year old) Free Christian Drive-in which was showing the Ormonds' BURNING HELL - (!) complete with a before and after show prayer from the theater's Reverend owner.*

REVIEWS

The review of BLOODTHIRSTY BUTCHERS claimed that it was not a British film, as it obviously was. Second, it left out the female breast in the pot pie discovered by the English detectives when claiming the FX were poor. I saw this film, believe it or not with Disney's 101 DALMATIANS at the Academy drive-in, uncut. It was heavily censored for video by the distributor. P.S. Kate Bush claims her song "Rolling The Ball" was inspired by BLOODTHIRSTY BUTCHERS in Option #37 (in 82). - **Pat Jones (Cincinnati)** *Despite years of claims, I think that this movie obviously was NOT made in England.*

Another movie in which calypso figures prominently is I WALKED WITH A ZOMBIE (43, long before the craze) which features Sir Lancelot (Lancelot Pinard) performing "Scandal In The Family." A recent CD from Flipper (Calypso: Don't Stop The Carnival) includes this, as well as Duke Of Iron doing the title cut. Of course, DR. NO also had a calypso soundtrack and Robert Mitchum's Calypso Is Like So has just come out on CD.

In the wake of Lounge and Swing, aren't we about due for a calypso revival? LITTLE MISS INNOCENCE was remade as a triple X shot on video in 87, under the same title, produced by "Billy Thornberg" (Chris Warfield) and directed by David McCabe. You can add Paul Revere And The Raiders frontman Mark Lindsay, Jack Teagarden and jazz singer Lee Wiley to your list of musicians and singers who claim(ed) Native American ancestry. - **Ed Eatinger (Ashland, OR)**

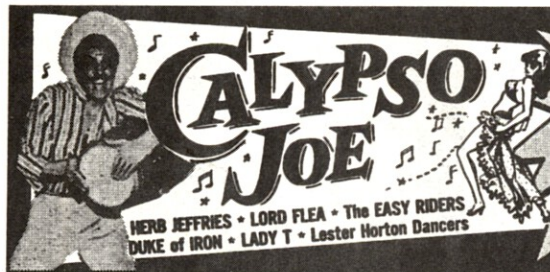
Irmgard Millard was one of the most important suppliers of product for the X houses in the 60's and early 70's (I.R.M.I. Pictures Releasing). If she would talk, it would be a great interview. Is Nick Millard (THE BLUE ANGEL) related to her? - **William Hewitt (Baltimore)** *Irmgard (from Germany) and her husband Nick Millard formed Irmi Films in Pacifica, CA, in 1968 and released Nick's movies like CRIMINALLY INSANE, SATAN'S BLACK WEDDING, and CRAZY FAT ETHEL. Exploitation runs in the family. His father was roadshow legend S. S. "Steamship" Millard and his mother produced some of his features.*

That's Robert Watson, not Bobs Watson in THE STORY OF MANKIND. He usually played Hitler in the 40s. - **H. Pfeffer (The Bronx).**

Hi, Loved your book (s) and magazine. It's always better than anything the UK magazines can come up with even if it's harder to find over here. I've managed to collect nearly all back issues apart from the first which sells over here for around £35- that's about \$56. Re: THE BLOODBATH AT THE HOUSE OF DEATH with Vincent Price (PV#30) - it's a terrible movie everyone seems to agree, and Ray Cameron was obviously no director. In fact prior to writing gags for Kenny Everett he had been something of a comedian himself appearing on a very poor show called JOKERS WILD whose

host Barry Cryer also wrote BLOODBATH. Now that Price is gone, it seems even more a waste of his talents. Apparently at the same time Price was hired as an onscreen host for a documentary on horror movies, footage was shot but went unreleased till the late Dick Randall got hold of it in the late Eighties and put together the compilation film DON'T SCREAM, IT'S ONLY A MOVIE. A jarring mix of Price's comments with unrelated and totally out of place clips from Randall's archive (LADY FRANKENSTEIN, PIECES, DON'T OPEN TILL CHRISTMAS etc.), apparently Randall also used clips he didn't have the rights to, which is why DON'T SCREAM was seen by few. ROCKULA (PV #31) by the way made the list of the top ten least rented films in Britain. In the Psychotronic Video Guide book you mention one of my favorite movies GANG WAR/DEVILS EXPRESS, its director Barry Rosen works mostly in TV nowadays but also directed THE YUM YUM GIRL, a 76 sex comedy with Tanya Roberts. No big deal but the real mystery about GANG WAR is in the scene where a middle-aged businessman is lured onto the tracks by the monster using a woman's voice-in the end credits he's credited as David Durston-could this be the same guy who directed I DRINK YOUR BLOOD! - **Gavin Whitaker (Manchester, England)**

The magazine continues to delight. Emily Bouffante, who is mentioned in issue 31's review of the film PERVIRELLA, is best known in the UK for her appearances on the now defunct cable television station LIVE TV. Live was recently closed down by its owners (the same company which owns Britain's tabloid newspaper The Mirror). It was VERY cheap television and became famous for showing topless tarts and the news bunny - a man dressed in a



rabbit suit reading the news. There's even a book out chronicling the history of the station. Anyway Bouffante (real name: Emily Boothe) used to present a show called Blue Review which was dedicated to reviewing all the latest adult video releases in Britain. They'd show a clip of the film, then discuss its various merits before awarding marks out of ten. Bouffante also appeared in Live TV's "drama" series Threesome which

revolved around a couple who shared their house with another woman (Bouffante) and their various sexual encounters. Trashy to say the least. She has also appeared on mainstream television too. You should definitely track down the Live book, it really is a tale I think you'd be fascinated by. Other Live innovations include reading the weather in Norwegian and a game show called Strip Masterbrain, where models have to answer questions and take their clothes off if they get them wrong. (Needless to say, it was all scripted to allow maximum exposure.) Anyway, thought you might be interested in hearing a bit more about one of British TV's lesser known lights. - **Matthew Goodman (England)**

A couple of disagreements in this latest issue, though. First is with JOHN CARPENTER'S VAMPIRES: I thought this film was just what the horror genre needed. Relentless, cynical, politically incorrect. But the larger "film environment" aside, I thought the setting was wonderfully vivid, with great location use, the plot was a solid horror/adventure yarn, fairly inventive in places, there was some good suspense, a fine score, but most supremely of all, yet another truly kick-ass performance by James Woods. This man renders any film he's in automatically watchable at least (and yes, this includes the otherwise dreadful THE SPECIALIST, for which he deserved an Oscar nomination), and his performance here is just as edgy and smart as his others. Not a perfect film, but I appreciated its "go-for-the-throat" sensibility. Also disagree on THE BLAIR WITCH PROJECT- well, chiefly with your line of criticism. The technically crude angle has been overplayed by every negative review I've read - I find it has little impact on the film. Okay, as a result, a shot or two is kind of odd-looking, but that just means one has to pay more attention to what's being heard, said, and implied. You of all people should know that low production values are not enough to dis-

miss a film. I found this one to be a fairly effective psychological horror film, and I enjoyed theorizing about what 'really' happened. Overhyped? Perhaps, but at least the hype came from honest pre-release acclaim. (the whole "was it real" thing is just another case of the public deluding itself, right up there with the alleged suicidal Munchkin in THE WIZARD OF OZ). Agreed with your praise of eXistenZ last issue, I for one feel it's Cronenberg's best film since VIDEODROME. Also very timely, coming out right when people were blaming the media for Columbine. Why doesn't Cronenberg get called for perspectives about this issue instead of Michael Medved every friggin' time? Regarding all the above opinions, bear in mind that I enjoyed the AVENGERS movie. I may not know what I'm talking about. Agree with you about the second post-Forry era of Famous Monsters - what really bugs me is that the magazine made the change with utterly no acknowledgement of what happened. No "here's your new editor" or anything. I didn't even notice the change for one issue - then I read about it elsewhere on the Internet, looked at the latest issue I got, and lo and behold, FJA's name was gone. 4E's been doing a lot for Cult Movies since, he's clearly able to write, so what rationale does Ferry have for sending him off? And taking the terms that he invented is just wrong. - **Evan Waters**. *We received other letters defending BLAIR WITCH. I admire the marketing and the whole concept and it's great that a little indie movie beat out many bloated big budgeted studio projects. I just didn't enjoy the movie itself and it worries me that so many kids took the hype seriously.*

John Gilmore of HOUSE OF THE DAMNED and the writer John Gilmore (SEX, DEATH, AND THE HOLLYWOOD MYSTIQUE) aren't the same guy. Gilmore of HOUSE was (is?) a legless black man, a professional sideshow freak who worked as "Zandan The Quarter Boy." He was the last freak star to work in Australia - in 1947. He traveled over there from California. He lectured on his condition and played guitar. - **Chris Fellner (Holland, PA)**

Re: BONNIE'S KIDS. Arthur Marks was an unheralded exploitation genius and someone needs to track him down to get his story. His General releases were always fun, entertaining drive-in slop. By the way, it's Steve Sandor (not Sander), in a rare heroic role; compare this character to his one in THE NINTH CONFIGURATION. - **Bob Plante**

Re: your review of SHANDRA THE JUNGLE GIRL, please note that David DeCoteau did not direct this film. It was directed by Rick Bitzelburg (sorry, I may be spelling that last name wrong), the man behind FEMALIEN. - **Tim Murphy**

There are three early sound versions of MISTRESS OF ATLANTIS, made simultaneously. In the English version, which you reviewed, John Stuart is the hero who recounts the story in flashback. Gibb McLaughlin, a well known English character actor at the time, plays the eccentric French servant. Pierre Blanchard and Vladimir Sokoloff play these roles respectively in the French version. John Stuart did indeed appear in BLOOD OF THE VAMPIRE and VILLAGE OF THE DAMNED. He also appeared in my production THE SECRET MAN (58) with Marshall Thompson and John Loder. Stuart was, however, a major star of British silent films and early talkies. He continued to play character roles until the time of his death. - **Richard Gordon (NYC)**. *MISTRESS OF ATLANTIS is now available from Sinister Cinema (541-733-6860) and MACISTE IN HELL (PV #27) is now available from Grapevine Video (602-973-3661). HELLBLOCK 13 (PV #26) is now from Troma.*

OBITS

I was hoping to see Screaming Lord Sutch at the Las Vegas Grind

Halloween, '99. The last time I saw him, in 1982, he opened for The Cramps and came on stage with a toilet seat around his neck. - **Ian Graham (Coventry, England)**

Sad about Brion James. Two decades in a row a great sleazeball actor (and I mean that in the best sense of the word) dies too young. Joe Spinell and Brion James. Only one nit to pick. Albert Popwell did not make Clint's day. In DIRTY HARRY he was the bank robber who didn't know if Clint had fired six shots, or only five. In MAGNUM FORCE he was the pimp who got a terminal traffic ticket. In THE ENFORCER he was Mustafa, the radical. In SUDDEN IMPACT another black actor made their day (Clint and Smith & Wesson). Popwell was a good guy later in the movie (who gets offed by the baddies). Anyway, I still buy your Mag at Monkey's Retreat in Columbus. Keep up the fine work. - **J. Perine**

Donn Davison was not Phil Chandler nor did he ever use that name. Chandler is a well known ringmaster and circus magician who knew Donn and is still living and working. Other Davison (re) titles were HIGH SCHOOL HOOKER, STING OF THE WEST, CONVOY BUDDIES, ANIMAL HIGH, and JET SET STEWARDESSES. His greatest title of all time is, of course, MONDO KEAZUNT, which is carny slang for World of Cunt, used to moniker a boring '66 jungle pic. - **Patrick Slusher (Centralia, WA)**



The Fall

RE: Horst Frank - THE ETRUSCAN KILLS AGAIN and THE DEAD ARE ALIVE is the same film. - **Dr. Lady (Chatfield, Ohio)** *The obit for porn star Hypatia Lee (PV #30) might have been false. Blame the internet (although that's not where I got the info). A person who should know (he wrote for Adult Video News) says she is alive and added that apparently red haired porn star Lisa Deleew (Trego) died way back in 1993 (from AIDS).*

ETC.

Psychotronic Magazine is still the best. You were there first and still, as issue #31 proves, you manage to rise above any and all imitations that come and

go. Not only do I get the very same thrill whenever a new issue of Psychotronic Video comes out at my local record shop or newsstand but you have somehow kept the quality consistently brilliant, the graphic look beautifully just right and not-too-slick, and the contents as exceptional as always - while still making the right tweaking improvements and needed changes, such as the ones that allow for future mediums, like Akira Fitton's excellent DVD review column. The only comparison to Psychotronic's ongoing genius and never-let-you-down creativity that readily comes to mind may be that of perhaps England's Mark E. Smith, and his magnificent band, The FALL. Just as I can always buy a Fall record knowing I'm not going to be disappointed by Mr. Smith, so too can I always pick up a copy of your magazine knowing that it's going to be a sleigh-ride into the spectacular! I wish you the greatest of continued luck and best wishes for Psychotronic Video, and may technology find a way to keep you going so that you can keep publishing into the 22'nd century. - **Robert Jazz (Providence, RI)** *I never owned a fall record, but some people have told me I should. I do remember loving a Fall song that went "I'm Totally Wired!"*

Chow Yun Fat does not appear in THE LEGEND OF WISELY. The lead star is Sam Hui, who co-starred with Ti Lung and Teddy Robin Kwan, who also directed this 1986 film. - **Tony Williams (Carbondale, IL)**

Thank you for your mind expanding publication. The reviews and interviews are a thrill as always and it's nice to see Art Black's bonus coverage of the Asian film scene. It gives me an idea which titles are worth check-

ing out. I'm close to New York's Chinatown and those incredibly cheap Vidco CD's are plentiful. - **John Nemeč (Brooklyn)**

Finally got to sit through your entire Mondo Psychotronic video that I bought from you. It was fantastic!!! When is your next video coming out? I especially loved the footage of your old store, since I unfortunately never got to visit it. Keep 'em coming and I'll keep buyin' 'em. - **Michael Sciddurlo (Hoboken)**

I was in Cleveland in Oct. for the National Soccer League's pre-season tournament. Cleveland has changed so much (for the better) since I began visiting there in 1992. It was good that you mentioned that you can get to the Rock And Roll Hall Of Fame via The Rapid from Cleveland Hopkins Airport. A lot more people should learn that Cleveland is an inexpensive city where you can have a weekend getaway. I like the new section of DVD reviews. - **Steve "Pudgy" De Rose (Chicago)**

RE: The letter about Bubble Puppy - technically the group made three albums, A Gathering Of Promises (recently re-issued on vinyl), the 1970 ABC/Probe release as Demian (self titled, same line-up, it's very good), and, after sporadically reforming as Bubble Puppy, released Wheels Go Round in 1986 on One Big Guitar, again, with the original International Artists era lineup. - **John Battles (Chicago)**

I finally got around to purchasing the Psychotronic Video Guide. It kept me up all night and helped me discover new weird little gems to taint my VCR with: THE BONEYARD with Phyllis Diller and the decapitated head bonanza FROZEN TERROR. I was also excited to see old favorites like DEATH GAME with Sondra Locke and Coleen Camp and Larry Cohen's HOUSEWIFE! I recently had the pleasure of becoming friends with my favorite actress, Susan Tyrrell (PV #6). She told me that she has written a screenplay called My Life Sucks and told me funny stories about Herve Villechaize. - **Erik Weber (Marietta, GA)**

I just realised something: Pierre Agostino (from Steckler's HOLLYWOOD STRANGLER.... and LAS VEGAS SERIAL KILLER) is also in Charles Nizet's strangely enjoyable HELP ME, I'M POSSESSED. He's the hunchback assistant. - **Clive Davies**

Bad things are going on over here. Can you imagine some 50 (!) cops and a few other representatives of the government entering your video shop, your mail order office and your private home (!), taking with them every video they can get their hands on, every business computer, business papers, and closing down your whole business for four weeks? No? But that's exactly what happened in November to "Videodrom," the most important mail order over here (I got at least 80% of my stuff through them). Reason was, that somebody said that they are selling stuff that is prohibited over here. It's really terrible. There was some sort of an outcry by the press, by customers and some film historians, critics and prominent figures, but most people didn't even notice what happened. Videodrom has reopened by now, but they have not got back the things that have been confiscated, so they have big problems to go on with their business. A process will follow, but that will take time. Someone said, we are living in a kind of "friendly fascism." You've got a lot of freedom to do what you like, but you have to watch out that you do not attract attention in one way or another. They are watching you. Your neighbors, the moral majority, all the "normal" people and who the hell do I know. It's a "Big Brother" feeling. Don't act suspicious! One could develop some sort of paranoia! These

are the unpleasant news. - **Andreas Pieper (Münster, Germany)**

Re: Hollywood Hex. Dozens and dozens of high school kids were arrested recently up here in Niskayuna for simply watching an after-school one-on-one fight, which police say was inspired by FIGHT CLUB! I'd really hate to be a kid these days, when you can't even watch a little brawl, let alone get in one. Re: Tom Laughlin. I can't believe you haven't announced the video news of the decade: the long-awaited releases of THE TRIAL OF BILLY JACK and BILLY JACK GOES TO WASHINGTON! I haven't watched the latter yet, but TRIAL is a direct sequel to BILLY JACK, and is almost like a more extreme and depressing remake of it. - **Bob Plante**

I saw you recently on the E channel in the documentary about Russ Meyer. I was glad to see they interviewed someone who actually knew what they were talking about! - **Lauren Soares (Quincy, MA)**

I read everything and your magazine is my favorite. I have over 1000 Psychotronic movies, both of your books and every issue of PV except #1. I saw you on the E production on Russ Meyer. I love Meyer. I teach school and I've enlightened some of my students to PV. I recently purchased the Alice Cooper box set and enjoyed (the Cooper band interview) and the Sam The Sham interview. - **James Lasley (Shawnee Mission, KS)**



The Drome (Lakewood, Ohio - '78): The Jam, the late Alex Mayeyski (of Polygram), and me. Photo by Janet Macoska.

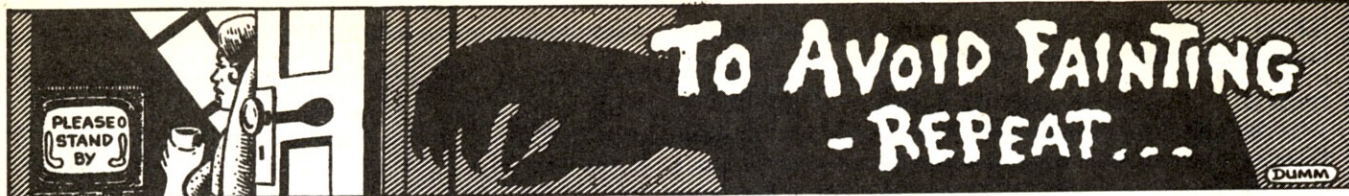
I went to the Las Vegas Grind concert at The Gold Coast and met Ray Dennis Steckler. He signed all my videos, really nice guy. I asked him about MST3K's take on STRANGE CREATURES and he thought they were mean. He said they went too far. - **Eric Messina (Coral Springs, FL)**

The Atlantic Film Festival just ended. I took a Psychotronic approach to the festival - that is watching only flicks with that appeal. Most took the form of documentaries - WADD: THE JOHN HOLMES STORY was a cool documentary but too long (2 hours!!) and too many talking heads (so to speak). But still cool. Ron Mann (COMIC BOOK CONFIDENTIAL, TWIST, DREAM TOWER) showed up with

his new film GRASS - a documentary about dope in America in the 20th century. "It's not about medicinal marijuana or the hemp clothing, it's about smoking dope for fun," he said to the very enthusiastic (or as enthusiastic as stoned people could be) crowd. Everyone there - it was a midnight screening at The Oxford, the last free standing individual theatre in Halifax - was dope chic and 16 year olds. Little girls in beads and rasta man hair. Guys with backpacks, and tie-dyed shirts. Anyway, the uncoolest looking guy in the crowd (and the only one not loading up on munchies) was director Ron Mann. 40ish, chubby, white hair. He said that he finished the film only seven minutes before the deadline at which his premiere would have been cancelled at the Toronto festival. We were second screening. Still, he commented on the air quality in the theatre (quite fragrant) and wished us well. His film was good - much like TWIST, with not a lot of talking heads. And a nice bit with Gene Krupa. - **Ian Johnson (Halifax)**

Just a note that that VELVET VAMPIRE babe in the PV#31 Who Reads PV? is Celeste YARNALL.... not "Yarnell". (Maybe you were thinking of "Shields and Yarnell" husband-wife mime/dance duo/summer replacement TV show hosts from the 70s.) - **Jim McCoy** Last issue's George Jones photos were taken by Brandi Merolla.

PV



ANCHOR BAY is really THE Psychotronic video company at the moment, with new and upcoming uncut releases including: THE 10TH VICTIM (65), COP OUT (67), ZACHARIAH, Monte Hellman's TWO LANE BLACKTOP, and THE VAMPIRE HAPPENING (all 71), DON'T TORTURE THE DUCKLING and CANNIBAL MAN (both 72), IMMORAL TALES, THE BLOOD SPATTERED BRIDE and ILSA, SHE WOLF OF THE SS (all 74), VAMPYRES and TORSO (both 75), PROFUNDO ROSSO (75), ILSA, HAREM KEEPER OF THE OIL SHEIKS (76), WANDA THE WICKED WARDEN (77), BLUE COLLAR, AUTOPSY and F M (all 78), SHOCK (79), CITY OF THE LIVING DEAD, FRUITS OF PASSION with Klaus Kinski, and INFERNO (all 80), POSSESSION and THE BEYOND (both 81), THE DEVONVILLE TERROR (82), and ANGUISH (87).



FRUITS OF PASSION

Anchor Bay also has these John Cassavetes movies: MINNIE AND MOSKOWITZ (71), A WOMAN UNDER THE INFLUENCE (74), THE KILLING OF A CHINESE BOOKIE (76), with Timothy Carey, and OPENING NIGHT (77), and these Max Baer (!) movies: MACON COUNTY LINE (73), THE McCULLOCHS (75), and HOMETOWN USA (79). More Werner Herzog titles are on the way including EVEN DWARVES STARTED SMALL (70), FATA MORGANA (71), AGUIRRE, THE WRATH OF GOD (73), THE MYSTERY OF KASPAR HAUSER (75), HEART OF GLASS (76), STROSZEK (77), WOYZEK (79), FITZCARALDO (82), COBRA VERDE (88), LITTLE DIETER NEEDS TO FLY, and the recent documentary KINSKI: MY BEST FIEND. You can thank William Lustig (PV # 20) and PV contributor Gary Hertz for making many of these releases possible.

COLUMBIA/TRISTAR has these for

\$14.95: ONE FALSE MOVE (92), HEXED and Wenders' FARAWAY, SO CLOSE! (all 93), and for \$9.98: WIDER NAPALM (93) and TO DIE FOR (95).

ENGLEWOOD has many new releases including THE STRANGE LOVE OF MARTHA IVERS (46), SMASH UP (47), THE SNOWS OF KILLAMANJARO (52), THE LOST CONTINENT (PV #20), BEAST FROM HAUNTED CAVE (59), HORROR HOTEL (60), and others reviewed in these pages.

IMAGE offers CALIGULA: 20th Anniversary Edition (it's R rated, 103 mins. long and with a making of short), Bava's BLACK SUNDAY (the DVD includes the Euro version, interviews, and other extras), and two hour long volumes of DAVEY AND GOLIATH, Art Clokey's animated Lutheran Church backed Sunday morning kids show.

KINO has released new restored versions of THE CABINET OF DR. CALIGARI and NOSFERATU, plus these rare silents: DeMille's AFFAIRS OF ANATOL (21), PETER PAN (24), THE VANISHING AMERICAN (25), SON OF THE SHEIK (26), UNCLE TOM'S CABIN (27), and D. W. Griffith's THE BATTLE OF THE SEXES (28). They also have Paul Robeson in the British musicals SONG OF FREEDOM (36) and BIG FELLA (37), and on DVD, Andrei Tarkovsky's THE MIRROR (76) and THE SACRIFICE (86). Call (800) 562-3300.

MGM's cool new Midnight Movies series includes ATTACK OF THE PUPPET PEOPLE and HIGH SCHOOL HELLCATS (both 58), THE HAUNTED PALACE (63), DIE, MONSTER, DIE and HOW TO STUFF A WILD BIKINI (both 65), JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER and THE WILD ANGELS (both 66), COUNT YORGA, VAMPIRE (70), THE ABOMINABLE DR. PHIBES (71), INVASION OF THE BEE GIRLS (73), and THE PEOPLE THAT TIME FORGOT (77), all for a reasonable \$12.95 each. Most were originally from A.I.P.

The MGM Avant Garde series (\$14.95 each) features Henry Jaglom's ALWAYS (85), BLUE VEL-

VET (86), Peter Greenaway's THE BELLY OF AN ARCHITECT (87), BAGDAD CAFE (88), Jim Jarmusch's MYSTERY TRAIN (with Screamin' Jay Hawkins) (89), PRISCILLA, QUEEN OF THE DESERT (starring Guy Pearce) and SHALLOW GRAVE (both 94), and Wenders' THE END OF VIOLENCE (with Sam Fuller) (97).

New MGM Vintage Classics include BLACK NARCISSUS (46), THE JACKIE ROBINSON STORY (50), THUNDER ROAD (58) HOODLUM PRIEST (61), THE KNACK (65), and musicals include ROMAN SCANDALS (33), KID MILLIONS (34), GOLDWYN FOLLIES (38), with The Ritz Brothers, GUYS AND DOLLS (55), WEST SIDE STORY (60), NEW YORK, NEW YORK (77), HAIR (79), and



ABSOLUTE BEGINNERS (86), Soul Cinema releases include SHEBA BABY, COOLEY HIGH and CORNBREAD, EARL AND ME (all 75), J. D.'s REVENGE (76), and Fred Williamson in FOX TRAP (86), THE MESSENGER (87), and ORIGINAL GANGSTERS (96). All are \$14.95.

\$14.95 will also get you Charles Laughton's essential NIGHT OF THE HUNTER (55), SWEET SMELL OF SUCCESS (57), LORD LOVE A DUCK (66), THE PRODUCERS (67) or ROLLERBALL (75), and these MGM titles are now \$9.98: BORN LOSERS (67), THUNDERBOLT AND LIGHTFOOT (74), THE IDOLMAKER (80), CAVEMAN (81), BREATHLESS (83), F/X (86), SPACEBALLS (87), and HACKERS and SHOWGIRLS (both 95).

UNIVERSAL: Abbott and Costello fans will be happy to see the release of HOLD THAT GHOST (41), PARDON MY SARONG and WHO DONE IT? (both 42), HIT THE ICE (43), THE NAUGHTY NINETIES and HERE COME THE CO-EDS (both 45), and THE TIME OF THEIR LIVES (46), for \$14.98 each. Uni also offers the video debut of THAT MAN BOLT starring Fred Williamson (73) and IN GOD WE TRU\$T (80) and HEARTBEEPS (81), both released in the hope of cashing in on the Andy Kaufman revival that never really came with MAN ON THE MOON.

VCI has these for \$14.98 each: **BLACK SABBATH** (63), **BLOOD AND BLACK LACE** (64), **BIRD WITH THE CRYSTAL PLUMAGE** (69), and **THE VAMPIRE HAPPENING** and **THE NIGHT EVELYN CAME OUT OF THE GRAVE** (both 71), and for \$9.98: **HOUSE ON HAUNTED HILL** and **IT! THE TERROR FROM BEYOND SPACE** (both 58), **WEREWOLF IN A GIRL'S DORMITORY** (61), **SCREAM BLOODY MURDER**, **SISTERS OF DEATH** and **THE TWILIGHT PEOPLE** (all 72), **FOREVER EVIL** (87), **MOMMY** (94), and **MOMMY'S DAY** (96).

WARNERS has an 18 title Bogart collection (all \$14.95) including **BLACK LEGION** (36), about the KKK, **HIGH SIERRA** (41), **KEY LARGO** (48), **ACROSS THE PACIFIC** (42), **THE BIG SLEEP** (45 prerelease version), and **PASSAGE TO MARSEILLES** (44).

WINSTAR has new DVDs of **EMMANUELLE** (74), **EMMANUELLE 2** (75), **THE THREE** (73) and **THE FOUR MUSKETEERS** (75), **THE MAN WHO FELL TO EARTH** (76), **RAN** (85), **IRMA VEP** (96), **LOU REED: ROCK AND ROLL HEART**, and the films of Juzo Itami: **THE FUNERAL** and **TAMPOPO** (both 87), and **A TAXING WOMAN** (88).

All 28 (!?) **BLONDIE** movies are available from Bridgestone Multimedia. **BORN LOSERS** (67), **BILLY JACK** (71), and the previously unavailable **TRIAL OF BILLY JACK** (74) and **BILLY JACK GOES TO WASHINGTON** (77) are all now available from Ventura (and are also in a box set). **LIQUID SKY** (82) is finally on video and DVD (from MTI) and Rhino has re-released **GALAXINA** (80). **PENITENTIARY** (79) and **PENITENTIARY 2** (82) are now on DVD (with extras) from Xenon. Artisan now has these for \$9.98: **RESERVOIR DOGS** (92), **KILLING ZOE** (94), and **TREES LOUNGE** (96). First Run has **THE TWILIGHT GIRLS** (61), **DANIELLA BY NIGHT** (62), and **RADLEY METZGER TRAILERS** (49 of them). **THE CHINATOWN 25th Anniversary** edition (with interviews) is from Paramount.

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore):

PETER ABRAM has the most impressive sales list of rock music tapes (mostly from the 60's and 70's) that I've ever seen. He'll send a frequently updated catalog for a SASE, so if you're looking for rare music TV shows, movies or comps write him NOW! Look for the small ad with Felix on a keyboard.

BLACKEST HEART MEDIA (#2, \$3) is an "adults only" catalog of rare horror, sex, and exploitation videos plus soundtrack, books, zines and shirts. (925) 753-0169.

BLOODGORE VIDEO has a 56 pg. digest size catalog of rare titles in sections (horror,

gore..., sleaze, exploitation... and Mercyful Fate/King Diamond concerts). Seasonal updates are also published. See ad.

COUNTRY MUSIC GREATS offers a great selection of real country music (no Garth or Shania here) on re-issues and comps. They also have videos including **LAS VEGAS HILLBILLYS** and **HILLBILLYS IN A HAUNTED HOUSE** and 24 amazing vols. of the early 50's **GRAND OLE OPRY TV show** (in color!) aka **TRIBUTE**. (800) 992-4487.

FACETS MOVIE LOVERS VIDEO GUIDE #15 includes "over 37,000" titles and specializes in quality foreign, art, cult, documentary and indy titles, along with silent classics and award winners. The Chicago company has been around since 1983. (800) 331-6197.

GLITTERING IMAGES Catalog 2000 has all of the high quality books of erotic and pin up art and horror and sex movies offered from the company in Florence, Italy. Coming soon: more



volumes of the Diva series, Bizarre Sinema, and Western All'Italiana. Call or fax: +39 055.717880

JUST FOR THE HELL OF IT (J4TH!!) has updates to the main catalog. The latest includes **HOUSE OF DREAMS** (64), Christian scare films, Tor Johnson on **YOU BET YOUR LIFE**, and some choice titles reviewed in this issue. Box 19, Butler, N.J., 07405.

MOVIES UNLIMITED have seasonal supplement catalogs full of new video releases of all kinds (including silents, serials, TV shows, widescreen, DVDs, X rated) and sales. You can call them about ordering ANY legit in print U.S. video release. (800) 4 - MOVIES.

NINA'S DISCOUNT OLDIES (#N29) is a huge (230 + pg), free catalog of CDs and cassettes, singles, LPs, music books and videos. It includes the Collectables re-issue line. Call or fax (610) 649-0315.

OLD GLORY (#30) is loaded with basically useless 60's oriented items like shirts and reproduced posters for The Dead, Hendrix, Floyd, Zappa... (and SOUTH PARK) fan who has everything, plus jewelry, hemp clothes and some music

videos. (860) 399-0064.

SHOCKING VIDEO'S "Just In" List is an impressive catalog supplement with rarities of all types (some reviewed in this issue). See ad.

SINISTER has frequent updates to their catalog. The latest has some choice 30's Forgotten Horror obscurities, serials, westerns, jungle movies and 70's cult titles like **BEYOND THE DOOR** and **EL TOPO**. Call (541) 773-6860.

SOMETHING WEIRD BLUE BOOK #2 (\$10) is 92 pgs. of (mostly 70's/80's) adults only XXX features, loops, trailers and comps (including a male section) with countless frame blow ups for illos. You also get an interview with Vanessa Del Rio, Annie Sprinkle, Johnny Legend, The Philadelphia X movie scene, Unsung Gals Of Porn, a comic strip and a detailed index by porn star names. Meanwhile, the SW Catalog Supplement #10 is 16 pgs. of recent (non X) releases. The Peepland USA series is now up to Vol. 280. That's 560 (!?) hours total of soft core nudie loops on tape. See ad.

SUNDAZED TIMES (#10) is a digest of re-releases by countless great groups (Box Tops, Byrds, Meters, Raiders, Flamin Groovies, and West Coast Pop Art Experimental Band...), and solo efforts by Skip Spence and Bryan MacLean. They have singles and EPS too. What other company would re-release The Vanilla Fudge Beat Goes On LP!? (800) 295-8079.

TIME-LIFE MUSIC has a catalog of music comps (many, like Sounds Of The 70's and AM Gold, seen on TV ads) with a Rhino catalog insert. I highly recommend the Nuggets box and Ramones boxes. (800) 382-2348. Does Time/Life own everything yet? And did they drive Ronco and K-Tel out of business?

VIDEO BEAT! 2000 Catalog. Now in its 16'th year, Charles Sciandra's Video Beat is one of my favorite places to order rare rock and roll movies, shorts and TV shows (American and British) from. They have JD titles too. Call (415) 397-2425 and request a copy.

VIDEO DUNGEON has a new catalog supplement with more exploitation, sex and horror rarities. (727)942-9877.

VIDEO SEARCH OF MIAMI (VSOM) has a new 16 page update to their main catalog. The many rarities include **FEARLESS FRANK** (67), **PUNISHMENT PARK** (71), a Milla Jovovich video comp, and **GOING COCONUTS** starring Donny and Marie. They also have the Nikkatsu Collection of 155 adult Japanese "pink" films. See ad.

WITCHING HOUR VIDEO Catalog 2000 is 64 pgs. of rare titles divided by sections (horror, gore..., Asian and martial arts, westerns, and XXX, exploitation). See ad.

PV

REVIEWS



DE LA IGLESIA

DAY OF THE BEAST (Triumph, 95) D/S Alex de la Iglesia, S Jorge Guerricaechevarria, P Andrew Vincent Gomez (EL DIA DE LA BESTIA)

On Christmas Eve, 95, in Madrid, Angel (Alex Angulo), a middle aged professor of theology priest, is convinced that he has discovered a way to stop the apocalypse, which he believes will occur that evening. He has to learn to be evil so he can invoke the devil. After shoplifting, pushing a mime, burning himself with cigarettes, condemning a dying man to hell, and committing other sins, he recruits a big friendly LSD taking, shotgun toting heavy metal record store owner satanist (Santiago Segura) and a popular but fake demonic looking TV psychic (Armando De Razza). During a ceremony using virgins' blood they conjure up a goat demon and nearly perish hanging from a giant neon Schweppes sign. Meanwhile, a group of men are burning homeless people to death. This very irreverent unique movie is the opposite of the overblown recent END OF DAYS. It's often very funny and occasionally evokes the spirit of the great Luis Bunuel. De la Iglesia, who is from the Spanish Basque region and studied philosophy at a Catholic University, also made ACCION MUTANTE (93).

DANCE WITH THE DEVIL (APIx, 97) D/S/act Alex de la Iglesia, S Barry Gifford, Jorge Guerricaechevarria, David Trugba, P Andrew Vincent Gomez

(PERDITA DURANGO) In Mexico, Perdita (Rosie Perez), who has disturbing flashbacks, joins up with Romeo (Javier Bardem from LIVE FLESH), a long haired bank robber, satanist drug dealer. She dresses and acts like Tura Satana in FASTER PUSSYCAT... and during some scary Sangria ceremonies, he acts like Jose Mojica Marins/Coffin Joe. Parts of this wild two hour long black comedy also might make you think of TOUCH OF EVIL, NATURAL BORN KILLERS, THE FRENCH CONNECTION, TEXAS CHAINSAW... and it also has references to Jodorowski, Mexican wrestlers, and Cantinflas. It's actually a very anti-American movie from a South of the border perspective. Some viewers will be uncomfortable when the (very white) American teens (Harley Cross and Aimee Graham) are kidnapped and abused. Clips from VERA CRUZ, and the cheerful fake Mexican music of Herb Alpert And The Tijuana Brass help drive the anti-gringo (and Hollywood) points home. With Screamin' Jay Hawkins as Romeo's assistant, James Gandolfini (from THE SOPRANOS) as an accident prone DEA agent, Don Stroud as a gangster and Alex Cox. It was based on a book by Gifford (who also

wrote WILD AT HEART) and parts were shot in Mexico, Tucson, Phoenix, and Vegas. The Simon Boswell score is excellent. Available R or unrated (with the sometimes shocking sex, nudity and violence intact) in English or Spanish.

30's

MASSACRE (Cape Copy, 34) D Alan Crosland, S Ralph Black, Sheridan Gibney

This extraordinary First National release must be the only pre - 60's feature to take a serious look at the horrible condition of modern day American Indians. Chief Thunderhorse (Richard Barthelmess), a cynical wild west rodeo star with a long hair wig, phoney broken English, and a blonde society girlfriend, returns to the reservation to see his dying father. He uncovers a plot by Federal administrators to rip off tribal funds. During his father's funeral, his 15 year old sister is whipped and raped by the brutal Indian sheriff (Charles Middleton, who actually was part Indian). The other lying corrupt authority figures are Dudley Digges (who calls the whistle blower a Bolshevik), Arthur Hohl as a doctor, and Sidney Toler as an undertaker. The enlightened hero eventually gets violent, falls for an Indian secretary (Ann Dvorak) who always knew what was going on and takes the scandal to a headline making Senate hearing. As insightful and believable as most of this is, the message is pretty much ruined by the fact that the faithful black servant (Clarence Muse) is ridiculed, called a woman's name, kicked and exploited by huckster documentary filmmakers. I guess fair treatment for two minorities at once was too much to ask. This is what you get when Hollywood teamed the writer of I AM A FUGITIVE FROM A CHAIN GANG (Gibney) with the director of THE JAZZ SINGER! Also with Douglass Dumbrille, Claire Dodd, Tully Marshall, William V. Mong and Iron Eyes Cody. The little known MASSACRE inspired David Friedman's JOHNNY FIRECLOUD (PV #10) and probably the BILLY JACK movies. 66 (!) years later, reservations (and Hollywood) still have many of the same problems.



Screamin' Jay Hawkins

LEGONG, DANCE OF THE VIRGINS (Foothill, 35) D Henri De La Falaise

This interesting exotic obscurity made in Bali stars an "all native cast." It's silent with title cards and a musical score. A pretty native girl loves a guy who plays in the local band, but he falls for her sister, so she eventually leaps to her death. The minimal plot and some of the narration is probably colonial nonsense, but the clothes and large scale parades are breath taking. Men dance in elaborate monster masks and costumes, "shake with frenzy," then pretend to

kill themselves with daggers. With cock fights, a cremation ceremony and a brief bit of exploitable nude bathing. LEGONG followed the similar BALINESE LOVE (31) and ISLE OF PARADISE, VIRGINS OF BALI, and GOONA GOONA (all 32). The print (from Thunderbird Films) is too dark. A depressing recent TV documentary showed that Bali is now far from the paradise it was when these images were captured.

365 NIGHTS IN HOLLYWOOD (Englewood, 34) D George Marshall, S William Conselman, Henry Jones, P Sol M. Wurtzel
Curly blonde haired Alice from Peoria (Alice Faye) is conned by a "drama school for suckers" and ends up starring in a very cheap musical film. She also finds herself in a love triangle with the alcoholic "ex boy wonder" director (James Dunn) and a former movie star Clark Gable clone con man (John Bradford). Alice does a Harlow imitation and references are made to Temple, Garbo, Hepburn and DR. JEKYLL AND MR. HYDE. Grant Mitchell is the shameless crook behind the school and the movie. The most notable thing about this (once lost) Fox comedy for me was the acrobatic comedy team of Frank Mitchell and Jack Durant. They play ice delivery men who hit and knock over each other a lot, in a more believable and realistic way than The Three Stooges ever did. The print has some jumps.

LANDIS

SCHLOCK (Englewood, 71)
D/S/star John Landis, P James C. O'Rourke

(THE BANANA MONSTER) A 2001 inspired ape man (21 year old Landis in a Rick Baker designed suit) has killed a bunch of kids in a California suburb schoolyard. Cops put the body parts into wheelbarrows. A blind girl (Eliza Garrett) thinks the apeman is a dog, he plays boogie woogie piano with a blind man and disrupts a movie theater screening. The silly, plotless, no star comedy was released by Jack Harris, which explains the scenes from THE BLOB (with Steve McQueen) and DINOSAURUS. John Chambers plays a police captain, Forry Ackerman has a bit part and references are made to The Archies, Pat Boone and Frank Zappa. Nearly 30 years after SCHLOCK, Landis, once a director of major hits, had his latest effort released direct to video from Full Moon (!?). See below.

DYING TO GET RICH (Full Moon, 98)
P/D/S John Landis, P Leslie Belzberg, Brad Wyman

Susan (Nastassia Kinski) and an insurance salesman (Billy Zane) hire two comic losers (Michael Biehm and Rob Schneider) to kill her ex-husband (Adrian Paul from the HIGHLANDER series) for money. They botch the job, so Lara Flynn Boyle (who has a zombie nightmare) is sent to seduce a doctor (Thomas Haden Church from the NED AND STACY series) at the hospital where he's being treated. Frequent flashbacks, fake TV commercials, nightmares inside of nightmares, fart gags and UPN plugs help keep things confusing as hell. Two elements make this mess memorable in very different ways: Kinski and Boyle both have brief but eye-popping high energy naked fuck scenes. And a scene near the end has crying Asian children backed by the loud sounds of helicopter blades. This has to be one of the sickest movie "in-jokes" of all time (think TWILIGHT ZONE: THE MOVIE and Vic Morrow). Landis must have completely lost his mind. I'd love to know what the actors think about it (the sound FX were probably added after they were finished). Also with Dan Aykroyd as a killer biker, Bill Duke as a bald detective, Lisa

Edelstein, Sheree North (who still deserves better roles), old Carl Ballantine, Joey Travolta, Jake Seinfeld, imitation Bo Diddley music, and a Wilson Pickett song.

GERMANY

HUNCHBACK OF SOHO (SW, 66) D Alfred Vohrer, S Herbert Reinecker, P Horst Wendlandt

(DER BUCKLIGE VON SOHO) Many characters are murdered in this color Edgar Wallace adaptation. A big female warden with a whip runs the laundry room in secret caverns under a "home for troubled girls." Pinkas Braun and Eddi Arent (as a fake reverend) are the main bad guys. The latest inmate, a kidnapped heiress (Monica Peitsch), is impersonated by another woman and Scotland Yard Insp. Hopkins (Gunther Stoll) investigates. After many plot twists, it's notable that the real villain in this W. German movie is a childish old English WWII General (Hubert Von Meyerinck) who had been in charge of German POWs in N. Africa (!). The wacky Morricone with voices style soundtrack is memorable, as is the fact that this US TV version still has some singing in German. With Agnes Windeck as the home's sponsor, Siegfried Schurenberg as the foolish Sir John, and Richard Haller as the unconvincing limping hunchback. The print is worn.

CASTLE OF LUST (67) D/S "Percy G. Parker"/Adrian Hoven, S Eric Martin Schnitzler

(IM SCHLOSS DER BLUTEN BEGIERDE, CASTLE OF CREEPING FLESH) The "strange and mysterious" Earl Of Saxon (Howard Vernon), a cursed surgeon, wears medieval costumes in his castle. Confusing flashbacks reveal why he kills a woman (Claudia Butenuth) and transplants her heart into another (Elvira Berndorff). With a bear attack, sex scenes (with jazz piano music), long nightmares, a mannequin gang rape scene, and a bearded Russian servant. You won't believe how much of the running time of this mess is taken up by edited in actual bloody operation scenes and close-ups of horses' legs! Michel Lemoine is a demonic rapist Baron in a corduroy suit and Janine Reynaud is the red haired Vera. Apparently this was based on an original script by Jesus Franco. The director went on to MARK OF THE DEVIL.

VON THEUMER

JUNGLE WARRIORS (Media, 83) P/D/S Ernst R. Von Theumer, S Robert Collector

Photographer Joanna (blonde Nina Van Pallandt), six fashion models, a stud German pilot (blonde Kai Wulff), a producer (Marjoe Gortner) and a make up lady (Louisa Moritz) fly from Santiago to a remote jungle area, not realizing that they're near a heavily armed secret coke processing plant. The latter three die soon and the surviving women are tied up and gang raped (mercifully off screen) by frenzied soldiers in an underground prison. This, along with impalements and decapitation, can only lead to women with machine guns seeking violent slo-mo vengeance. The villains are the big rich leader (Paul L. Smith), his twisted "sister" Angel (Sybil Danning), and his private army leader (Woody Strode) with a deadly bow. Vito (John Vernon) is a visiting gangster with a nice guy nephew (Alex Cord). The models include Ava Cadell and Suzi Home, but whoever plays Vito's mistress has the main nude scene. Dana Elcar is the L. A. contact. Just watching Smith, Strode and Vernon made it worthwhile to me. You won't believe the theme song by



Howard Vernon

MURDER IN MISSISSIPPI (SW. 65) P/D I. P. Mawra. S Herbert S.

raspy voiced Marina Arcangeli. Former evangelist Gortner, who plays a coke snorting bullshitter, replaced Dennis Hopper, who was fired after wandering off naked one day (!). The German production was filmed in Mexico.

HELL HUNTERS (New Star, 86) P/D Ernest Theumer, S James Dalessandro, Louis La Russo II

The young half German Tonio (Romulo Arantes), the blonde American Ally (Candice Daly), the tough kickboxing Nelia (Nelia Cozza), and boat captain Kong (Russ McCubbin) team up to take down the Nazi doctor war criminal Martin "Hoffmann" (Stewart Granger) busy planning a new master race in a secret South American jungle compound. Ally's Nazi hunter sister (Maude Adams) had been killed, along with her new husband (Wilhelm Berger), the nephew of Hoffmann. The surprisingly enjoyable movie was shot in Rio and other interesting South American locations and features cemetery shootouts, waterfall sex, topless dancers, and a black dwarf. Eduardo Conde is a long haired hitman and George Lazenby has a tiny role as a Nazi.

60's

THE MOVING FINGER (SW, 63) P/D/S/edit Larry Moyer, S Carlo Fiore

Anatol (Lionel Stander with an earring) reads poetry ("The Final Hour") in his Greenwich Village coffee house and lets petty thief beatniks sleep in his basement. They let the wounded survivor of a bank holdup hide out there, planning to keep his loot. The beats, led by Barry Newman (in his film debut), smoke reefer, talk about the Army and balling, sing a bomb shelter song (written by Shel Silverstein), race cockroaches and say "Cool It," "Let's go, baby" and "We don't dig the fuzz." Barbara London (later in PSYCH-OUT) has a standout role as the beautiful underage actress Angel. With Art Smith as a drunken doctor, Wendy Barrie in a small role, a glimpse of the late Moondog, a belly dancer and guys in nun drag. Locations include Washington Square Park, a pretentious art opening, and the San Genero Festival. The blacklisted Stander's first acting credit since the early 50's, it played film fests but had no known theatrical release.



BECAUSE THEY'RE YOUNG

THE PSYCHO LOVER (Alpha Blue, 69) P/D/S Robert Vincent O'Neill

A wealthy shrink (Lawrence Montaigne) with a super modern yellow convertible is asked to hypnotise and question Marco (Frank Cuva), a murder suspect. Inspired by THE MANCHURIAN CANDIDATE, he decides to use the psycho insomniac to kill his alcoholic blonde wife (Joanne Meredith) so he can be with his younger mistress (Elizabeth Plumb). "Obey the voice!" Marco has flashbacks and nightmares and wears a stocking over his head while strangling and raping. One sequence copies DIAL M FOR MURDER. Several females have topless or nude scenes. With frequent tape recorder close-ups, cliché romantic interludes, electrocution by TV set, some freakout music and light pop songs. The Medford release was rated X at the time, but except for the nudity, it could be a network TV presentation these days. It's by the director of BLOOD MANIA, and was "presented by" The Isley Brothers (!?) who had just launched their T-Neck record label. Gary Kent was production manager. The print is worn.



Richard Kiel

MURDER IN MISSISSIPPI (SW, 65) P/D J. P. Mawra, S Herbert S. Altman

Some Northern students, in Georgia to help register black voters, are branded "high falutin' Negroes and Commies" by a local sheriff (Derrek Crane from SIN IN THE SUBURBS), and are arrested. Several are killed in custody and Carol (Sheila Britt from CARGO OF LOVE) is kidnapped by the deputy for ransom. Her movie actor brother shows up but is sidetracked by a hired black hooker. A black civil rights worker (Lou Stone) then saves her and the FBI is brought in. With an offscreen castration and an actual LBJ speech. Otis Young, later in THE LAST DETAIL, also makes a speech. Exploitation in the tradition of I HATE YOUR GUTS and BLACK KLANSMAN, it was inspired by the murder of three civil rights workers in '64. It was produced, around Philadelphia, by the director of the OLGA movies. A Johnny Legend Untamed video release.

BECAUSE THEY'RE YOUNG (60) D Paul Wendkos, S James Gunn, P Jerry Bresler

Neil (Dick Clark), the bitter new history teacher at Harrison High, is a former football star who cares for his unhappy nephew (little Stephen Talbot from LEAVE IT TO BEAVER). Neil blames himself for the car accident that killed the kid's parents. He eventually finds happiness with the sexy secretary (Victoria Shaw) of the thick headed principal. Meanwhile, we see how the parents are to blame for how mixed up their kids are. Griff (Michael Callan) is a working class kid who goes bad. He and Warren Berlinger both want Ann (the always interesting Tuesday Weld) and cute Roberta Shore wants jock Doug McClure. Chris Robinson is the leader of a JD gang that disrupts the dance where Duane Eddy And The Rebels play "Shazam!" (a great moment) and James Darren sings. The theme song (by Eddy) was a #4 hit. With Philip Coolidge as Griff's dad and the singing voice of Bobby Rydell on the radio. The Columbia feature, based on a book by John Farris, has been shown on AMC. Clark also has roles in THE YOUNG DOCTORS (61) and THE KILLERS THREE (68). Now he copies Regis Philbin.

THE PHANTOM PLANET (Englewood, 61) D/S William Marshall, P/S Fred Gebhardt, S William Telaak, Fred de Gorter

In the future (1980) Lunar base astronaut Capt. Chapman (Dean Fredericks) lands on a planet, shrinks down to the tiny size of the small group of aliens living in caves there, and is put on trial. He falls for the mute Zetha (Dolores Faith), but she's carried off by a Solanite prisoner (Richard Kiel in a monster suit). When challenged to a duel (by Tony Dexter), Chapman says, "I'd like to hang one on you!" Coleen Gray (THE LEECH WOMAN), is the daughter of the ruler (old Francis X. Bushman). Marvin Miller narrates the A bomb opening of the minimal AIP release. Faith and Kiel both also went on to THE HUMAN DUPLICATORS.

MONSTER A GO GO (SW, 64) P/D/S Bill Rebane, S Jeff Smith, Don Stanford, P "Sheldon Seymour"/Herschell. G. Lewis

(TERROR AT HALFDAY) Lewis added some new footage and absurd over serious narration to Rebane's unfinished movie and put it on a double bill with his MOONSHINE MOUNTAIN. The results are similar to THE CREEPING TERROR, but nowhere near as easy to endure. All of the action and murders are offscreen.

A space capsule returns to Earth near Chicago. The missing radioactive astronaut has supposedly mutated and grown into a killer (played by "Henry Hite"), who we see very briefly. We also see people talking, people twisting to an organ instrumental, soldiers hanging around, POV stalking scenes, and the feet and shadow of the "monster." In the end, he simply disappears and we're told he wasn't the missing astronaut after all! Phil Morton and June Travis are the leads. The theme song is by The Other Thing. It was also a (perfect) Mystery Science Theatre 3000 movie.

HEWITT

GALLERY OF HORROR (Englewood, 66) P/D/S David L. Hewitt, S Gary R. Heacock, P Ray Dorn

(DR. TERROR'S...) John Carradine, wearing a tuxedo, flawlessly delivers some of the longest intros in film history, setups for five stories. He also acts in the first (and best) one as a handyman in a New England castle. In the second, Londoners (with very bad accents) wonder who the King Vampire is and say his name countless times. Then a laughing revived corpse of a scientist narrates flashbacks about an assistant having an affair with his wife (Rochelle Hudson). In the worst episode, a grinning scientist (Lon Chaney Jr.) lets his students order him around and revive a corpse. Finally, in a mini retelling of Dracula, Jonathon Harker turns out to be a werewolf. Most of the (cheap, set bound) tales are padded with familiar scenes from several AIP Poe movies. You might think that you fell asleep watching THE TERROR. Actors Roger Gentry (THE RAMRODDER, THE DEAN'S WIFE), Karen Joy, Ron Doyle, and Vic McGee play several roles each. Russ Jones (editor of Monster Mania magazine), wrote the twist ending stories. When billed with SPIDER BABY (a Chaney double bill!) it was called BLOODSUCKERS, then became RETURN TO THE PAST on TV.

JOURNEY TO THE CENTER OF TIME (Englewood, 67) P/D David L. Hewitt, S David Prentiss, P Ray Dorn

Some scientists (Anthony Eisley, Gigi Perreau and Abraham Sofaer) are running an expensive time machine experiment. The gruff industrialist financial backer (Scott Brady) threatens to pull the plug, saying it's "the height of useless occupation," but becomes stuck in time with them. The economical main set is a spinning orange room with computer screens. Some briefly seen white faced future aliens with ray guns include a sexy bald leader (Poupee Gamin) and Lyle Waggoner. The color feature uses (mostly b/w) stock footage from ONE MILLION B. C. (the usual dinos), ANGRY RED PLANET and other films (A bomb blast, air raids, destruction). It was released while THE TIME TUNNEL (which also used much stock footage) was on TV.

50's Sci Fi

FRANKENSTEIN'S DAUGHTER (Englewood, 58) D Richard Cunha, S H. E. Barrie, P Marc Frederic

Oliver "Frank" (Donald Murphy), is the demented and horny live-in assistant to an old European chemist (Felix Locher). Frank and the creepy, crippled gardener (Wolfe Barzell), use a liquid formula to turn the doctor's nice tennis playing niece (Sandra Knight) into a part time monster with pop eyes. She roams the neighborhood at night (the paper screams "Woman Monster Menaces City!") in her bathing suit. Then they graft the head (badly mangled from a car

crash) of sexy blonde Suzie (Sally Todd), onto a revived body figuring that a woman's brain would be more likely to obey. The ugly killer #2 monster is played by Harry Wilson, once the stand-in for Wallace Beery. Top billed John Ashley is the clueless boyfriend, Page Cavanaugh and His Trio play at a pool party and Harold Lloyd Jr. sings ("Have you heard, daddy bird?"). Also with Robert Dix. This entertaining nonsense was made the same year as Cunha's

GIANT FROM THE UNKNOWN (PV #30). The memorable make ups were by Harry Thomas. Locher was the father of actor Jon Hall and Knight was Mrs. Jack Nicholson at the time.

MONSTER FROM GREEN HELL (Englewood, 58) D/editor Kenneth G. Crane, S Louis Vittes, Endre Bohem, P Al Zimbalist

It's too bad this movie is so bad because the buzzing monster wasps (of various sizes) are pretty cool and I love those big eyeball closeups. Jack Rabin, Irwin Block, Paul Blaisdell and Wah Chang all worked on the FX. Much of the footage (safari, elephant stampede, Zulu attack) is from the big budget STANLEY AND LIVINGSTON (37) and characters are dressed to resemble the (19'th Century) ones seen in old sepia tinted long shots. Jim Davis stars as a doctor who is sent to The Congo to investigate and Barbara Turner is the daughter of an old doctor (Vladimir Sokoloff) there. Joel Fluellen is the philosophical and faithful black Arabi and Eduardo Ciannelli is an Arab with a whip who leads the bearers (actually slaves from old footage). It all ends at the Bronson caverns. The music is by Albert Glasser. Zimbalist also made TARZAN, THE APE MAN and WATUSI, using African movie stock footage. Turner married Vic Morrow. Their daughter is Jennifer Jason Leigh.

TALES OF TOMORROW Vol. 1 (Englewood, 52/3) D Don Medford, P

Mort Abrahams

FRANKENSTEIN, written by Henry Meyers, features Lon Chaney Jr. as the monster. His mutant make up is like Christopher Lee's some years later. He terrifies servants, picks up furniture, rages, cries and throws a kid around. He also looks at the camera (supposedly Chaney thought it was a rehearsal). John Newland is the doctor and Mary Alice Moore is Elizabeth. This semi-famous episode is better than I expected. READ TO ME HERR DOCTOR, written by Alvin Sapinsley, is about a very crude robot created by an old professor (Everett Sloan) to read to him. The mechanical man rebels and takes over the house. Mercedes McCambridge is the daughter. In THE MIRACULOUS SERUM, written by Theodore Sturgeon, a hospital doctor (Richard Derr) transplants a pineal gland into a poor dying patient (Lola Albright). She recovers, but with no morals and wanting political power. The logical solution is a lobotomy. These have new title credits. For more on this serious live ABC (51-3) sci fi show see last issue.

PRC WW2

WATERFRONT (Dark Dreams, 44) D Steve Sekely, S Martin Mooney, Irwin R. Franklyn, P Arthur Alexander

Victor Marlow (John Carradine), a Nazi spy, checks into a boarding house in foggy San Francisco and contacts a Nazi Optometrist (J. Carol Naish) who is being blackmailed for a code book. The fiance (Terry Frost) of the German born landlady's daughter Freda (Maris Wrixon from WHITE PONGO) is blamed for one of Marlow's several murders. Carradine, who leaves behind sketches when he kills, is the best part of this better than average PRC feature. Gene Roth has



FRANKENSTEIN'S DAUGHTER (Mrs. Jack Nicholson)



a small role as a cop. The Hungarian director (Istvan Szekely) had worked in Germany before making movies like *REVENGE OF THE ZOMBIES* (43) and *BLONDE SAVAGE* (47) in America.

A YANK IN LIBYA (Dark Dreams, 42) D Albert Herman, S Arthur St. Claire, P George M. Merrick

Fast talking American newsman Mike Malone (Walter Woolf King from several Marx Brothers movies) in Libya, tries to stop local Nazis (led by William Vaughn) planning to incite a local Arab uprising. He also tries to get to know Miss Brooks (Joan Woodbury from *KING OF THE ZOMBIES*) better and tells a Hitler/Hirohito joke. About half of this pathetic just over an hour feature is very badly integrated jerky old footage from a much more expensive silent epic (also featuring many black Africans). With radio comedian Parkyakarkus (aka Henry Einstein, the father of Albert Brooks) as a helpful guy from Brooklyn disguised as an Arab merchant, Duncan Renaldo as a good Arab, George Lewis as a bad Arab ("Infidel Pig!"), top billed H. B. Warner as an old Brit diplomat, and Amarilla Morris doing a fast belly dance. Herman was an art director for *KING KONG*.

70's NYC

BLANK GENERATION (JFHII, 78) D/S/act Ulli Lommel, S Richard Hell, Bob Madeno, Peter Miller, P Roger Deutsch

Richard Hell (Meyers) basically plays himself in this interesting Godard style drama. The confused "punk" singer can't handle falling for the gorgeous and unpredictable French TV reporter Nada (Carole Bouquet). At one point he complains, "You pushed me out of my own car!" His manager tells him to choose between her and having a platinum record (!). Her other boyfriend (Lommel) is in town to interview Andy Warhol, who sends violinist Walter Stedding in his place. When Warhol finally shows up he sits perfectly still, looking like a hologram before opening up to Nada (a very cool scene). The Voidoids (Robert Quine, Mark Bell, and Ivan Julian) sound great but are never seen in closeups. They play at CBGBs ("Love Comes In Spurts," "Liars Beware"...), Hell sings alone in a studio ("New Pleasure"), and tracks, all from Hell's 77 Sire LP are also heard on jukeboxes. The classic theme song was first released in 76 (on Stiff). By the time this was copyrighted (79), Mark was a Ramone and the influential Voidoids were without a label. Also with Suzanna (BOOGIE MAN) Love and an audience member who looks like Nancy Spungen?! My fave line is "Giving each family a video camera is like giving (them) a gun." I saw a Danish subtitled version, but Anchor Bay is releasing it. Not to be confused with Amos Poe's earlier CBGB concert film *BLANK GENERATION*. Lommel made *COCAINE COWBOYS* (also with Warhol) around the same time.

THE TELEPHONE BOOK (J4HII, 71) D/S Nelson Lyon, P Merwin Bloch

This underground style b/w NYC movie is filled with familiar faces. A cheerful blonde (Sarah Kennedy) has a series of comic sex related encounters. "The world's greatest stag star" (Barry Morse) keeps his underwear on for sex in a room full of naked women. A very young looking William Hickey has a huge permanent hard on and a shrink (Roger C. Carmel) exposes himself on the subway. The mysterious obscene phone caller (Norman Rose) that she finally locates, wears a pig mask and talks and talks and talks. With flashbacks, subtitles, Nam footage, a pop art apartment, the first PG+E LP (on Kent), and a color *YELLOW SUBMARINE* look X rated cartoon segment. Jill Clayburgh talks on the phone, and Warhol movie people Ultra Violet (screams and cracks a

whip), Geri Miller (does a wild nude dance), and (Pope) Ondine show up briefly. Kennedy also has nude scenes. This was released on tape in England labeled "horror" (!?).

BRITISH MUSICALS

GONKS GO BEAT (Abram, 65) P/D Robert Hartford-Davis, S Jimmy Watson, P Peter Newbrook

The plot, some nonsense about aliens (on a very cheap set) and music from Beatland vs. Ballad Isle is hard to endure, but parts of this bizarre musical are well worth seeing. Lulu And The Luvvers do the theme song (offscreen) and a ballad. The Nashville Teens do "Poor Boy." Both acts were better in earlier features. The rare footage of the legendary Graham Bond Organisation (doing "I Was Standing At The Corner") is the highlight. The late Bond plays some fine electric organ and his band (all in shades) includes Jack Bruce and Ginger Baker (just before Cream). The oddest musical segment has eight drummers (including Baker and Andy White) in an all out drum battle. Other (unknown) acts: Ray Lewis And The Trekkers, The Long And The Short, Elaine And Derek, The Trolls, The Vacqueros, and white haired Alan David are all on the forgettable side. Some of their scenes are at least visually fun though. One band does an instrumental with members in speeding sports cars. Kenneth Connor stars as the bumbling Ambassador Wilco and Terry Scott and Barbara Brown are the singing romantic leads. The colorful Anglo Amalgamated production is by the director of *TEENAGE TRAMP* and *GUTTER GIRLS* (both 63). Musical arrangements are by Mike Leander. It's been aired on Bravo in England.



Richard Hell

GHOST GOES GEAR (Anchor Bay, 66) D/S Hugh Gladwish, S Roger Dunton, P Harry Field

You probably didn't know that The Spencer Davis Group (with Stevie Winwood) starred in a musical comedy. The very minimal plot about raising money to help an old family estate and a "ghost" barely gets in the way of the 22 musical numbers. The SDG does "When I Get Home" (on a boat), "Midnight Special," "Nobody Loves You When You're Down And Out" (Winwood doing Ray Charles) and two instrumentals. Their music here is all top notch and the band members even act. Winwood, the most awkward, is kept in the background, when not singing and playing. The St. Louis Union (who had singles on Decca), with a George Fame style singer and some good fuzz guitar work, is the obscure find here. They and The MGs (a very young band) do two numbers each. Blonde Sheila White who plays the maid does several songs. The other acts (all do at least two songs) are all okay. Dave Berry does his hit cover of "Mama" in a tree, Mr. Acker Bilk does a pretty swingin trad instrumental, the clean cut Lorne Gibson Trio do a Troggs (!) ballad ("Jingle Jangle") and The Three Bells, all blondes, have to be seen to be believed. Nicholas Parsons stars as the SDG's upper class manager and Arthur Howard is the comic old butler. It's letterboxed. This had been available in a shorter, alternate bootleg version.



Spencer Davis Group

ROCK BIOS

LITTLE RICHARD (NBC, 00) D Robert Townsend, S Daniel Taplitz, Bill Kerby, P Iain Patterson

Richard Penniman (Leon) grows up in Macon, GA, does a vaudeville drag act, forms The Upsetters in 53, hits the charts full force in 56, and buys a pink man-

sion then throws it all away in Australia the next year to preach the gospel. The script uses the killing of his father (Carl Lumbly) as a spiritual turning point and gives him Lucille (Tamala Jones), a fictional girlfriend, who the lovable extrovert can't marry because of "other parts of me" (Richard was an exec producer). All in all it's an enjoyable biofilm with lots of wonderful music (of course), but doesn't really convey how revolutionary, controversial and influential Little Richard was. It ends with him returning to rock and roll in '62 on a British tour (a part two could include The Beatles and Jimi Hendrix). With Mel Jackson as producer Bumps Blackwell, Jennifer Lewis (mother), and Garrett Morris (preacher). Actors also play Billy Wright, Specialty head Art Rupe, Pat Boone, and Sam Cooke. The years for some songs are wrong. Townsend also directed Leon in **THE FIVE HEARTBEATS** and **THE TEMPTATIONS**.

MR. ROCK AND ROLL: THE ALAN FREED STORY (Artisan, 99) D Andy Wolk, S Matt Dorff, P Randy Sutter, Rick Arredondo

Disc Jockey Alan Freed (Judd Nelson, who narrates) goes from Cleveland to New York in this NBC biofilm, which was sort of based on John Jackson's Freed book *Big Beat Heat*. Original hit records are heard and people pretend to be famous acts on stage or auditioning (Bo Diddley). My complaints are many, but a few are: Why sidestep the fact that Freed's Moondog Coronation Ball in Cleveland was cancelled due to a near riot? When "Long Tall Sally" was released, wouldn't it have been on a 78 instead of a 45? Why play a 1961 song ("Stand By Me") during Freed's 1953 (!) car accident? And why is the actor playing Leo Mintz of "Record Roundabout" fat? (I worked for him - he wasn't). It does mention Freed's movies and brief TV show, deals with racism and FBI harassment, and ends with the "riot" in Boston. With Madchen Amick as his second wife, Leon as Jackie Wilson, and for no good reason at all, Fabian and Bobby Rydell (who made the kind of records Freed would have hated), and Paula Abdul!?

RICK NELSON - ORIGINAL TEEN IDOL (99) D Sturla Gunnarsson, S Arlene Sarner, P Susan Murdoch

In 1985, just before Rick Nelson's death, a fan goes over her Ricky scrapbook and we see flashbacks. We see Ricky (Gregory Calpakis) on *OZZIE AND HARRIET* at 16, recording "I'm Walkin," losing his true love (Lorrie Collins), becoming the TV teen idol, marrying Chris Harmon, and his decline after the mid 60's. Ozzie (who tries to be in charge of everything), pays off his son's wild orphan junkie girlfriend Susan (Suzanne Fontana) to get rid of her. It's great that they have actors playing Lorrie Collins, James Burton, Elvis and the wild Burnette Brothers, but as usual, they botched some parts. There's no way for instance that Nelson had extremely long hair in 1966 and they made little Larry Collins too big! With Jamey Sheridan as Ozzie (he looks more like Ward Cleaver) and Sara Botsford as Harriet. The VH1 biofilm, which was sort of based on Joel Selvin's *Idol For A Generation*, was made in Toronto (can't hide those accents).

NY/NJ AREA

SIX WAYS TO SUNDAY (APix, 97) P/D/S Adam Bernstein, S Marc Gerald, P David Collins, Michael Naughton
Harry (Norman Reedus), a violent virginal 18 year old burger cook in

Youngstown, Ohio, quickly becomes a collector, then hit man for local Jewish mobsters. He lives with his overbearing mother (Deborah Harry) who yells "I was a whore for you!" and does everything possible to drive away his first love, a nice crippled Hungarian maid (Elina Lowensohn from *NADJA*). Several characters have interesting flashbacks. Harry (the new Shelly Winters?) sings "More More More" in one. The acting is good and many characters get blown away, but this is more depressing than anything. With Jerry Adler and Peter Appel as the gangsters, Isaac Hayes as a very corrupt police detective, Adrien Brody as a

friend who acts black, and Anna Levine, who has a stand out nude scene as a hooker. Based on a novel, it was (mostly) shot in Bayonne, New Jersey and is by the director of *IT'S PAT* (94).

OXYGEN (APix, 98) P/D/S Richard Shepard, P Jonathan Stern, Carol Curb Nemoy, Mike Curb

In this *MILLENNIUM* influenced movie, Harry (Adrien Brody from *SUMMER OF SAM*), is a

creepy proud Houdini fan psycho who kidnaps a wealthy woman (Laila Robbins) and has her buried alive for ransom. He taunts the cops, singling out Madeline (Maura Tierney from the *NEWSRADIO* and *ER*), an ex alcoholic and secret masochist. The location work (in Manhattan and Queens) is interesting with chases on the subway, a car race on Park Avenue where it winds around Grand Central Station, and Houdini's grave site. How Harry escapes from the police station with a hostage is a big question on my mind though. With Paul Calderon, James Naughton, Dylan Baker and a Husker Du t-shirt. It's by the director of *THE LINGUINI INCIDENT* (92) and went from cable TV to a brief theatrical run, to video. **THE DVD** includes audio commentary.

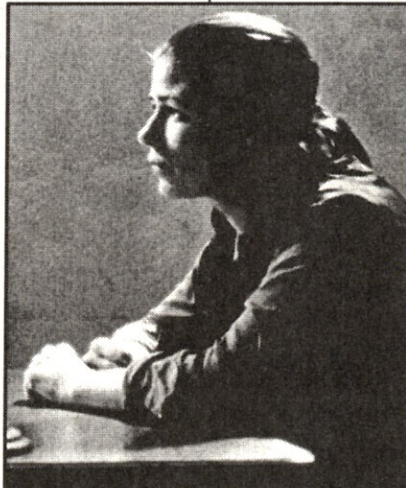
HABIT (Winstar, 97) D/S/edit/star Larry Fessenden, P Dayton Taylor

After losing his father and breaking up with his artist girlfriend, unkempt, drunken East Village tenement dweller Sam (Fessenden) meets a mystery girl (Meredith Snider, with a tattoo on her belly) at a Halloween party. They have sex on a roof top, she bites him on the lip and he starts to have disturbing nightmares. In one, he's naked on a boat of vampires. It's a bit long (at 112 mins.), but I enjoyed this understated indy more than any of the many other Manhattan vampire movies of recent years. The leads do a good job, as do Aaron Beall and Patricia Coleman. The star, missing a front tooth, looks a lot like actor William Sanderson. Locations include the San Genaro festival and El Sombrero restaurant. **THE DVD** includes a making of short. Call (212) 686-6777 for info.

RAGE OF THE WEREWOLF (Brimstone, 99)

D/S/edit Kevin J. Lindenmuth, P/S/star Santo Marotta

In the near future, bounty hunters with whips prey on werewolves and mutants. Jake (Marotta) is a cursed good guy werewolf in a black leather coat. His roommate sidekick (Tom Nondorf) is a "werewolf wannabe." His brother (Joe Zaso) is a bad werewolf who sends a female werewolf (Sasha Graham) to trick him. Many different look creatures are seen but the main monsters (including a vampire/ werewolf/gorilla) are extremely laughable. With POV stalking in subtitled b/w flashbacks nightmares and Debbie Rochon as a caged vampire. Parts were filmed (offseason) at Coney Island. Scooter McCrea, Ron Ford and Michael Gingold have small roles.



Maura Tierney

RARE BORIS AND BELA

DAUGHTER OF THE NIGHT (Sinister, 21) D Richard Eichberg (DER TANZ AUF DEM VULKAN) Russia is compared to an (animated) volcano in the opening of this fairly complex film. A famous Russian singer, once a poverty stricken street orphan, eventually turns out to be the missing daughter of the Czar. After a lot of spying, double crosses, and some street battles, she's shot down by a peasant mob, intent on bringing back the royalists! Meanwhile she has an affair with Andre (Lugosi, in a substantial role), "France's wealthiest young bachelor." His ex, a Countess who works as a spy, has a sinister (fake) Oriental servant. The singer ends up with an old Grand Duke whom she murders. Originally 10 reels, the silent feature was released in two parts in Germany. This must be an American late 20's re-release version because it has a fully orchestrated score and the climax has the sounds of gun shots and an angry mob. When it was filmed (as early as 1919), post war Germany was experimenting with a (short lived) democracy and Lenin's Russia was yet to be renamed the Soviet Union. By 1921, Lugosi had taken a ship from Trieste, Italy, to New Orleans, then settled in New York.

THE UNHOLY NIGHT (29) D Lionel Barrymore, S Dorothy Farnum, Edwin Justus Mayer

Former soldiers who had served in Gallipoli during WWI are being strangled in London. After an attempt on his life, the frivolous idel rich Lord Montague (Roland Young) invites the remaining survivors, in their uniforms, to his mansion. His blonde sister (Natalie Moorhead) has an ex-con mystic (Sojin, whose head floats) hold a seance, and a "green ghost" wails. A Turkish lawyer (Karloff) shows up with a will and the daughter (Dorothy Sebastian) of a traitor. They both relate flashbacks. Soldiers drink, sing drinking songs and are killed, a Scotland Yard inspector arrives and it all ends in the most unexpected way. With Polly Moran, also in LONDON AFTER MIDNIGHT (maid) Sydney Jarvis (butler), Ernest Torrence, who had played Dr. Hook and Dr. Moriarty (doctor), John Miljan, Lionel Belmore, George Cooper, and John Loder. The MGM mystery, based on a Ben Hecht short story, was released in silent and "all talking" versions. Director Barrymore's film roles went back to 1912, working for D. W. Griffith. This was his 100'th (!) credit and it's been on cable TV.

SUCH MEN ARE DANGEROUS (30) D Kenneth Hawks, S Ernest Vajda

British Eleanor (Catherine Dale Owen) flees from her unemotional, unpleasant multi-millionaire industrialist husband Ludwig Kranz (Warner Baxter in heavy make-up and a big nose) on their wedding night. He then fakes his own death while in his private plane and makes a financial offer that plastic surgeon Dr. Erdmann (Lugosi) can't refuse. The miraculous surgery seems to change Kranz's appearance, voice and personality. As the charming Pierre, he wins the heart of Eleanor, but actually has revenge in mind. Many accents are heard and Bela (who flubs a few lines of English) also speaks German. His role is like a balanced version of his character in

THE RAVEN. A Cinderella play drives home the fact that this unlikely Fox drama is basically a "women's picture." With Albert Conti as Kranz's faithful secretary, Hedda Hopper as her conniving sister and Claud Allister (also in DRACULA'S DAUGHTER) as her silly comic relief brother-in-law. While filming the parachute scene (near Redondo Beach), a two plane accident killed 10 (!) men, including the director (Howard Hawks' brother and the husband of Mary Astor), several cameramen and Baxter's double. Incredibly, it was completed and released on schedule. I guess the show most go on.

THE MIRACLE MAN (32) D Norman Z. McLeod, S Waldemar Young, Samuel Hoffenstein

In Paramount's remake of their 1919 hit, Doc (Chester Morris) leads a group of con artists in San Francisco: Helen (Sylvia Sydney), the gnarled fake cripple Frog (John Wray), and sarcastic pickpocket Harry (Ned Sparks). Before the story really gets going, Doc nearly brutally kills the dark skinned Italian Chinatown merchant/crook Nikko (Karloff) for looking



THE UNHOLY NIGHT

through a keyhole at Helen. They then go to a small town planning to get rich from the "rubes and boobs" who believe in the healing powers of the old "Patriarch" (Broadway actor Hobart Bosworth). The scene of The Frog pretending to be healed was copied exactly from the original with Lon Chaney and was also copied (by James Cagney) in THE MAN WITH A THOUSAND FACES. It's basically a tale of faith, and eventually, even the most hardened criminals become law abiding believers. The trouble is, the characters are much more fun to watch when they're still hateful cynics. With Virginia Bruce as a crippled woman who is really cured, and Irving Pichel as the atheist father of a crippled little boy.

THE GIFT OF GAB (34) D Karl Freund, S Rian James, Lou Breslow

After being nearly arrested for a spot removal scam, the fast talking Phil Gadney (Edmund Lowe) becomes the announcer for radio station WGAB, sponsored by a chopped liver company president (Victor Moore). Gadney falls for the program director (Gloria Stuart), is fired for faking a sports cast (which is how Ronald Reagan got started) and has to prove himself again. This is a 68 min. Universal musical, so much of the time is spent with entertainers. Ethel Waters (the best talent here), the 3 blonde Downey Sisters, and the (black) Beale St. Boys all do "I Ain't Gonna Sin No More." Ruth Etting sings "Talking To Myself" and even acts a bit and The Gus Arnheim Orchestra and The Gene Austin Trio are also featured. In a comic murder mystery scene, Karloff is The Phantom in a top hat (he smokes and lets out a hearty laugh) and Lugosi (whose part was cut) is seen briefly in a closet. Chester Morris, Roger Pryor, Binnie Barnes and Paul Lukas are in the scene too. With radio comic Phil Baker (not funny), Alexander Woollcott (boring), Sterling Holloway (an actor I always like seeing) as the sound FX man, Andy Devine as a waiter, Alice White, Douglas Fowley, Winifred Shaw, Leonard Kibrick (Our Gang bully), and rival Three Stooges (with Mousey Gardner). Freund, of course, also directed THE MUMMY and MAD LOVE.

IN THE HOOD (E.I., 99) P/D/S/star Zachary W. Snyder

In a plot that's suspiciously close to SIX WAYS TO SUNDAY, Frank (Snyder), a sneering cowboy hat wearing idiot dishwasher and his alky buddy (John Paul Fedee) are hired by a topless club owning gangster played by Fred Berry (Rerun from WHAT'S HAPPENING!) in a red suit. Frank (who talks a LOT) falls for the tough Vanessa (Debra Rochon) and we see shootouts, a puppet show, and a clever freakout scene. The cartoonish comedy includes piss, fart, puke and incest jokes and some visual gags copied from the AUSTIN POWERS sequel. With little John Link in his biggest role so far, Mike Raso as a rival gangster, Tina Krause in an opening nude scene, cinematographer Spencer Snyder, several topless females and various people from other E. I. releases. I liked Snyder's BLOOD, BULLETS, BUFFOONS (PV #25) better, but he does know how to do a lot with a very small budget. This was made in Montclair, NJ, once home of The Gore Gazette.

RECENT

THE COLONY (Trimark, 98) D/S Peter Geiger, S Richard Kletter, P Thom Colwell

Four humans from L. A. become test subjects on an alien space ship that looks like a rusty metal sculpture. The aliens (in human disguise) are Isabella Hofman (the sensible one), Cristi Conaway (the sexy one), John Prosky (the bald leader) and Eric Allan Kramer (big lunthead). The black security guard (James Avery) becomes a zombie and ALIEN style creatures stay in cases. Every once in a while, totally unrelated slo-mo scenes of a nude blonde appear. It's better than, but similar to some recent Full Moon movies and it debuted (without the R rated blonde) on the Sci Fi Channel. The other humans are Jeff Kober, Clare Salstrom and Michael Weatherly.

LAKE PLACID (20th Century, 99) D Steve Miner, P/S David E. Kelly, P Michael Pressman

A NYC museum paleontologist (Bridget Fonda), a Fish and Game warden (Bill Pullman), and an eccentric kooky rich mythology professor (Oliver Platt) all end up in Maine investigating some gory deaths by a giant crocodile. This big budget B movie (already a hit on video) seems like a step down for Fonda who has some miraculous underwater close calls, but it's worth it for surprising (excellent computer FX) scenes of the croc attacking and eating whole cows and a bear. Some other scenes are pretty gory (using Stan Winston FX). With Betty White as a crazed widow that feeds the croc, Brendan Gleason as the sheriff, and Adam Arkin and Mariska Hargitay. Some of the music is from THE PARTRIDGE FAMILY and Tom Jones. By the director of FRI-

DAY THE 13th and HALLOWEEN sequels and the creator of ALLY McBEAL.

THE BRUTAL TRUTH (APix, 99) D Cameron Thor, P/S Timothy Puntillo, P/act Tiffany Salerno, P Carmen M. Miller, Jennifer Daly

(THE GIVING TREE) Eight young people are invited to a remote ranch house by Emily (top billed Christina Applegate), who promptly hangs herself from a tree. It's hard to tell why the rest can't leave (something about an earth tremor), but they drink, smoke pot, brood, cry, argue, yell, play golf and charades and kidnap a dog while sappy folk songs are heard. Frequent flashbacks eventually reveal what led to the suicide. Salerno is a dumb blonde with several names,

Jonathon Schaech (from THAT THING YOU DO!) is a local writer who narrates, Molly Ringwald is an unhappy wife and Moon Zappa is a lesbian. Also with Justin Lazard, Leslie Horan, and Paul Gleason as a blind doctor. Joey Travolta was the second unit director. I'm pretty sure the house is the one from AUNTIE LEE'S MEAT PIES (PV #15) and several porno movies.

WICKED WAYS (APix, 99) D/S Ron Senkowski, P Clark Peterson, Noel A. Zanitsch

(A TABLE FOR ONE) A beautiful but mentally unstable wife (Rebecca DeMornay, who was an executive producer) waits alone in a trailer for her traveling livestock supply salesman husband (Michael



THE BRUTAL TRUTH

Rooker who is still HENRY to me), actually a wealthy surgeon with a family. She's obsessed with dust and getting pregnant and spends time watching soap operas, having flashbacks, setting booby traps, and spying on people. She eventually attempts to start a romance with her new married neighbor (Mark Rolston). Somehow this overlong feature reminds me of an old HITCHCOCK TV show. The soap opera scenes are realistic recreations and Balzac quotes appear on the screen. Also with Sharen Mitchell and Lisa Zane.

MISLED (Threat, 98) P/D/S/cine./make-up, Zeke Gonzales, P/D/S Todd Tjersland

In this (mostly) black cast drug deal double-cross action movie, Tony (Gerardo Estevez) gets high, robs, shakes down and kills people. When he's given bad drugs, he hallucinates and sees his face mutate. Drugs are hidden in fish and characters watch tapes of a live S+M show and a horror movie with a decapitated head in a refrigerator. MISLED also has LOTS of swearing, a sweaty sex

scene, roadside shootings, and explosions. The score is a mixture of synth and original rap songs (one is about Wes Craven and NIGHTMARE ON ELM STREET). My guess is that Tjersland, who directed THE NECRO FILES (PV #27),

added some sex, gore, music and titles to this Chicago movie. Cast members (including Devon Nunnally and Theron Lykens) are listed as playing cops, crooks, Columbians and hos.

THE ALL NEW ADVENTURES OF LAUREL AND HARDY (Monarch, 99) P/D John R. Cherry III, Larry Harmon, S Jeffrey Pillars, Joseph Dattorre, P Susan Harmon, Kenneth M. Badish

We've already had imitation Three Stooges (STOOGEMANIA) and Marx Brothers (BRAIN DONORS) movies, so this is no surprise. Brotherhood Of The Nile members Stanley (Bronson Pinchot) and Oliver (Gailard Sartain) become involved with a

mummy that smells bad and throws people around. Pinchot does the crying bit well but Sartain is better as Oliver Hardy. He looks, talks and acts like him. The PG comedy is sort of like a vintage 30's Laurel and Hardy movie except for the Elvis, Xerox machine, biker and fart gags. Also with a giant talking cobra, b/w flashbacks and a dream sequence. F. Murray Abraham co-stars as a professor, with Susan Danford as his Brit daughter and Phillip Godwa as an evil Arab. Cherry makes ERNEST movies and Harmon (TVs Bozo The Clown) owns the rights to the images of Laurel And Hardy.



WICKED WAYS

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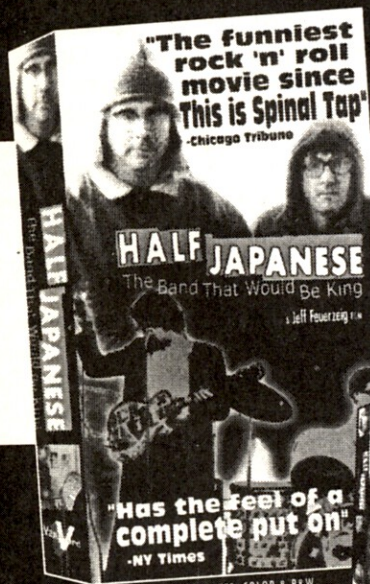
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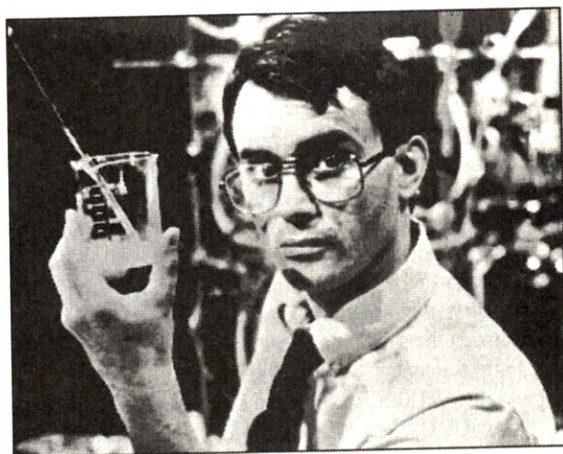
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MENTAL HYGIENE - CLASSROOM FILMS 1945-70 (Blast, \$24.95)
Ken Smith

Here's what I like to see, a well researched book on a topic that hasn't been covered in depth before. If you aren't old enough to have seen short social guidance films on sex, drugs, dating and driving in school, you've probably seen clips from them being used for easy laughs on TV. If your life wasn't affected by some of them, then your parents' lives were. Some still offer sensible advice, others are laughable or downright scary. Smith gives us an historical overview, looks at the people and companies who made these films and devotes 8 chapters to the types of films they made. Over half of the 240 pg. book is alphabetical reviews of select titles, from ACT YOUR AGE (48) to the early YOUTH IN CRISIS (43). Some better known ones are DUCK AND COVER (51), RED NIGHTMARE (62 - with Jack Webb), and MARIJUANA (68- with Sonny Bono). With access to Rick Prelinger's vast archive in Manhattan, Smith was able to view many of them and obtain crisp frame blow ups for illos. Box 51, Cooper Station, NYC, 10276. There's also a video comp (see pg 75).

BOLD! DARING! SHOCKING! TRUE! - A HISTORY OF EXPLOITATION FILMS 1919-59 (Duke, \$21.95)) Eric Schaefer

This hefty (474 pg) book is a more thorough and serious look at exploitation films than several other recent efforts. These are the kind of movies that used to be adults only, simply because they ignored production codes of the day. Chapters cover sex hygiene and drug films, burlesque and nudist films, censorship, distribution and advertising. The section on vice, exotic and atrocity films could be a book by itself and shows how movies like INGAGI, GOW and MAU-MAU helped spread racism (although to be fair, the major studios did this more effectively and consistently). Some of the illos are surprising, like The Hilton Siamese twins at the opening of MARIHUANA (!) and a topless woman with devils in HELL-O-VISION. The appendix, notes, filmography and index sections alone take up over 100

pgs. See ad in PV #31 or call (888) 651-0122.

BEYOND TERROR - THE FILMS OF LUCIO FULCI (Fab) Stephen Thrower

Of all the deluxe coffee table books on exploitation movies published overseas in recent years, this is the ultimate in obsessive overkill. If you're a Fulci fan (with some spare money), you will have to own it. After a bio and a chapter on ZOMBIE, the late Italian director's career is divided into periods and themes: comedies, giallos, adventures, horror, gory horror, and still more horror. Complete filmographies are for Fulci (of course), plus many actors who worked for him. I didn't know that Mimsy Farmer was in Roger Vadim's TV movie. With many rare posters (some in color) and rare stills. \$40 (paper) or \$60 (hardbound), includes air postage, to Fab Press, Box 178, Guildford, Surrey, GU3 2YU, England- while supplies last.

BIZARRE CINEMA! JESS FRANCO (Glittering Images) Carlos Aguilar Many have asked me how they could obtain the (now out of print) German Franco book (Obsession). Well, here's a new one that's even more deluxe, detailed, and obsessive. Chapters cover all periods in the prolific Spanish director's life and long career. Like most Glittering Images books (from Italy), it's in Italian and English and is filled with many rare color posters, rare stills, and, since Franco made more erotic (and porn) movies than his better known horror movies, many very erotic photos. With a recent Franco interview, a complete filmography (he made a half dozen movies in a row since his return to work a few years ago), a detailed illustrated bibliography and a discography. See page 9.

HORROR MOVIE POSTERS (Bruce Hershenson, \$20)

306 posters and lobby cards are reproduced in full color in chronological order, VENDETTA and Griffith's AVENGING CONSCIENCE (14) to the recent HALLOWEEN H20 and MIGHTY JOE YOUNG. Some take up a whole pg. and others are as many as 8 to a pg. Like a thin version of the (out of print) Graven Images), this is a beautifully produced book of wonderful art that horror fans could stare at for hours. And, like most "horror" books, it mixes in sci fi and fantasy. Yes, DOOR-TO-DOOR MANIAC, NARCOTIC and EVILS OF THE NIGHT fit in with the golden age classics. It's #7 in a series (some others are on animation, sports and crime movies). (417) 256-9616.



HOLLYWOOD DEATH AND SCANDAL SITES (McFarland, \$35) E. J. Fleming

500 locations are divided into 16 chapters of suggested tours in the Hollywood area. Unlike many reference oriented McFarland books, this deals with lots of newsworthy, often depressing Hollywood Babylon type info, like where famous show biz people had affairs, were arrested,

were murdered or OD'd, along with some background credits and film facts. It makes for fascinating reading (I learned a lot) and the next time I go to L. A. (I'm in no hurry), I think I'll rent a car and take this book along. The illos are all of buildings or grave sites. 280 (softbound) pgs.

A TASTE OF BLOOD - THE FILMS OF HERSCHELL GORDON LEWIS (Creation, \$22.95) Christopher Wayne Curry

Every Lewis movie, from THE PRIME TIME (60) to THE GORE-GORE GIRLS (72) has a chapter, usually including some photos and ads. Much new info has surfaced since Fantaco's long out of print Lewis book was published. I didn't know, for instance, that the actor who played the sheriff in MOONSHINE MOUNTAIN was also in ANDY WARHOL'S BAD, using another name. Despite video, some Lewis titles remain unavailable to see and the chapters on them (AN EYE FOR AN EYE, BLACK LOVE...) are very brief. There's an 8 pg. color section, and interviews with Lewis, David F. Freidman and four others. Curry is from Indiana, but this 250+ softbound pg. book is from England. It includes some gore and nudity (not enough really, con-

sidering the topic). We sell this book.

DESTINATION HOLLYWOOD - THE INFLUENCE OF EUROPEANS ON AMERICAN FILMMAKING (McFarland, \$46.50) Larry Langman

Each of the 21 chapters in this insightful reference book is on a European country (or former country) and all the directors, cinematographers, composers and other behind the scenes film talents who immigrated to or at least worked for a while in America, making Hollywood the international center of film that it became. You could almost thank Communists and Fascists for driving so many talented people our way. Romania, for instance, gave us director Jean Negulesco and screenwriter I.A.L. Diamond and the Czechs here include Milos Forman, Hugo Haas, Ivan Passer, and Ivan Reitman. France, Germany and England have pre and post WW2 chapters and there are some excellent illos. A similar book on all the European born Hollywood producers would be a good idea too.

CLAUDE RAINS: A COMPREHENSIVE ILLUSTRATED REFERENCE (McFarland, \$45) John T. Soister

After a biography of the short British actor, each of the over 50 films he was in, from *BUILD THY HOUSE* (20) to *THE GREATEST STORY EVER TOLD* (65) has a chapter. Rains quit school at 11 for the theater and temporarily lost his sight and power of speech after a poison gas attack while serving in France during WWI. *THE INVISIBLE MAN* (33) was only his second feature. I think Rains was an acting treasure, and Universal was lucky to have him around for the few horror movies he was in. The illustrations include rare behind the scenes shots and movie posters. Another section is a very complete seeming look at his stage, radio, record and TV work. 265 pgs.

LEE MARVIN - HIS FILMS AND CAREER

(McFarland, \$45) Robert J. Lentz 230 pgs.

Each of Lee Marvin's film credits, from small parts in the early 50's, to *THE WILD ONE*, *SHACK OUT ON 101*, and *THE KILLERS*, to his last days in the mid 80's, are given a chapter each. Looking over his credits, you realize that although he was an excellent character actor, he never became a major boxoffice draw. The movies Marvin starred in were usually box office flops (*PAINT YOUR WAGON*, *PRIME CUT*, *EMPEROR OF THE NORTH*, *THE KLANSMAN*, *THE BIG RED ONE*...) which is why he ended up wasted in a *DIRTY DOZEN* TV movie and *DELTA FORCE*. His stage and his television (many) appearances are also covered and there's a detailed bibliography. This could have used a bio section, but his famous palimony case is covered.



Lee Marvin

HORROR IN SILENT FILMS (McFarland, \$20) Roy Kinnard

Silent horror films are listed by years, starting in 1896 (3 Georges Melies titles) to 1929 (including *SEVEN FOOTPRINTS TO SATAN*). This useful book points out just how many silent films are lost forever and the fact that in the early days nobody even bothered to review most of them. Info remains scant on many, so the majority of the 1,130 entries are very brief while more famous ones take up several pgs. Many titles are borderline horror, or sci fi or fantasy. You can look up actors or titles in an index. Some of the illos (especially some posters) are uncommon. It's 280 (softbound) pgs.

REPTILICUS - THE SCREENPLAY (Kip Doto, \$29.99)

Here's one I never would have imagined. It's the entire original typed screenplay to the 1962 Cinemagic Danish/American flying dino movie. And there's more!: alternate versions, behind the scenes photos, posters and lobby cards (in color), the entire pressbook, the novel, the comic book, translations of the Danish songs, an interview with Sid Pink. It's 50 (softbound) pgs. Add \$3.50 postage and send to Box 8050, Coral Springs, FL 33075.

RIDLEY SCOTT CLOSE UP (Avalon, \$13.95) Paul M. Sammon

This small size 150 pg. book (with some color pictures) covers the career

and films of the man who made *BLADE RUNNER* and *ALIEN*. Scott co-operated by sitting for "100" (!) hours of interviews. His first TV commercial was for Gerber's baby food. The Variety reviews for every Scott movie are reproduced at the end. It's part of a series on major directors.

SCREEN SIRENS SCREAM! (McFarland, \$36.50) Paul Parla, Charles P. Michell

Similar to, but not as thorough as Tom Weavers McFarland books, this is made up of interviews with 20 (mostly lesser known) actresses, from Ramsey Ames (*THE MUMMYS GHOST*) to June Wilkinson and includes Linda Christian (*THE DEVIL'S HAND*), Margaret Field (*MAN FROM PLANET X*), Claudia Barrett (*ROBOT MONSTER*), Noreen Nash (*PHANTOM FROM SPACE*), and Cynthia Patrick (*THE MOLE PEOPLE*). The most interesting, to me were the Mexican actresses Evangelina Elizondo and the late Kitty De Hoyos. Faith Domergue and Marilyn Harris have also passed away in recent months. It's 250 pgs.

UNEASY DREAMS - THE GOLDEN AGE OF BRITISH HORROR FILMS, 1956-76 (McFarland, \$49.95) Gary A. Smith

319 features, from *THE ABOMINABLE DR. PHIBES* to *ZETA ONE*, are covered in 270 pgs. The longest entries are about a half page, so you don't really get much new info. It's a useful overall guide to Brit horror (and sci fi and fantasy) though. Some of the illustrations are not common and there are a few brief interviews. Smith writes for Little Shoppe Of Horrors magazine.

ZOMBIE (Darkside) Allan Bryce

Some chapters in this very colorful book cover zombie movies from Italy and Spain, ones by George Romero and Lucio Fulci (who was interviewed), the *EVIL DEAD*, *REANIMATOR* and *RETURN OF THE LIVING DEAD* movies, and Tom Savini. *NIGHT OF THE LIVING DEAD* is the key early title here, so don't look for Bela and Boris. The 164 (large softbound) pgs. are nearly all in color. Illos (including many posters, some full pg.) feature lots of blood and gore and a bit of nudity. It ends with an A-Z movie guide. The contributors are a bunch of British guys plus upper Manhattan's own Maitland McDonagh.

FOR REEL (Berkeley, \$13) Harold Schechter, David Everitt

True stories that inspired 50 famous movies are explored in alphabetical chapters. PV readers probably know about the inspiration for *PSYCHO*, *ROPE* and *M* but you might want to know

about *THE EXORCIST*, *FRENZY*, *MATINEE*, *RAMPAGE*, *THE WARRIORS* or *THE WILD ONE*. Most titles here were major studio releases but *THE HILLS HAVE EYES*, based on a Scottish clan in the 1400's, is here too, and there are sidebars and an index (but no illos). Everitt was an editor of *Fangoria*.

MOVIE AND TELEVISION LOCATIONS - 113 FAMOUS SITES (McFarland, \$38.50) Leon Smith

I started out checking in this book for places I know something about (Bronson Canyon, The Bradley Building) and couldn't believe how skimpy the entries were. I could think of more movies these location were used for just off the top of my head. Then I realized that this is an all new sequel to Smith's previous *Famous Hollywood Locations* book. It's too bad they didn't just add to and re-publish the original, because this one is kinda skimpy (286 pgs) and filled with recent movie info that you probably won't care much about. I did appreciate the info on one of my all time favorite L.A. locations movie though - *THE INDESTRUCTIBLE MAN*, which is listed under The Bradbury Building, The Hall Of Justice, the very short Angels Flight railroad and the Third St. tunnel stairway. I'm still waiting for a whole book on Bronson canyon!

DREAMING OF JEANNIE (St. Martins', \$15.95) Steve Cox, Howard Frank

I DREAM OF JEANNIE (65-70) was a better than average fantasy sitcom with a sexier than usual star (Barbara Eden). This softbound book does a good job rounding up every possible bit of JEANNIE facts and trivia and includes a lot of priceless illustrations. Creator Sidney Sheldon admitted that he copied the movie THE BRASS BOTTLE (64), which also featured Eden (who was married to Michael Ansara). Chapters cover all the series regulars, censorship problems, other genres in movies (even BOWERY TO BAGDAD) and on TV, credits and plots for all 139 episodes, merchandising and info on similar shows from the same era. Cox also wrote books on THE ADDAMS FAMILY, THE MUNSTERS, THE BEVERLY HILLBILLIES and GREEN ACRES.

CHARLES BRONSON - THE 95 FILMS AND THE 156 TELEVISION APPEARANCES (McFarland, \$45) Michael R. Pitts

The title pretty much tells it all. Like Marvin (above), Bronson started out doing small tough guy roles in early 50's movies and lots of TV work. Few would have guessed that by the late 60's, the Lithuanian coal miner from PA would become a major international star. This is a useful and interesting enough book, but I can't help but doubt the opinions of a guy who can't appreciate ONCE UPON A TIME IN THE WEST! The movies are in alphabetical order. The reproduction of some of the ads is poor. 368 pgs.



Charles Bronson

A CRITICAL HISTORY OF DOCTOR WHO ON TELEVISION (McFarland, \$65) John Kenneth Muir

DOCTOR WHO ran for an incredible 26 seasons (1963 to 89), always retaining a cheap look (on a level with DARK SHADOWS). The debut broadcast was on the day after JFK was shot, but it wasn't widely syndicated in America until the late 70's. This detailed 490 pg. book examines how the show was developed, each season, radio, stage, book, comic book and film versions, influences, fan clubs and internet sites, and each actor who played the alien master of time and space Doctor. With complete credits and index.

A CRITICAL HISTORY AND ANALYSIS OF BLAKE'S 7 (McFarland, \$38.50) John Kenneth Muir

All 52 episodes of the (78-81) BBC British TV show are covered in this 218 pg. book. I've never seen this series about futuristic freedom fighters and would have appreciated some more pictures to show what it looks like. Also with essays and fan clubs and internet site info.

KING ARTHUR ON FILM (McFarland, \$39.95) Kevin J. Hart

11 essays (by various writers) cover everything about films inspired by or about King Arthur and the knights of Camelot in this very detailed book. They include versions of CAMELOT, PARSIFAL, PRINCE VALIANT, A CONNECTICUT YANKEE...and TRISTAN AND ISOLDE (including Bunuel's TRISTANA), and KNIGHTRIDERS, EXCALIBUR, and THE FISHER KING. It's 270 + pgs.

THE HORROR SPOOFS OF ABBOTT AND COSTELLO (McFarland, \$39.95) Jeffrey S. Miller

Abbott and Costello are worthy of more books, but one that's limited to chapters on only 7 of their movies? And with no pictures? Sorry, this is too much (or not enough) for me. It was interesting to learn that Ted Lewis' (racist) "Me And My Shadow" routine was removed from TV prints of HOLD THAT GHOST, but I dare anybody to write 21 interesting pgs. on A+ C MEET THE MUMMY! Can we expect The Horror Spoofs Of The Bowery Boys next!? 250 pgs.

THE HAUNTED SCREEN - GHOSTS IN LITERATURE AND FILM (McFarland, \$32.50) Lee Kovacs

Another very limited book, this only covers 9 titles, basically romantic ghost movies (WUTHERING HEIGHTS, PORTRAIT OF JENNIE, THE UNINVITED, THE GHOST AND MRS. MUIR...) of the past and a few recent ones (GHOST, TRULY, MADLY, DEEPLY). 180 pgs.

COUNT DRACULA GOES TO THE MOVIES (McFarland, \$44) Lyndon W. Joslin

Only Dracula films "based on" Bram Stoker's novel are covered in this 240 pg. book which includes facts you probably know and pictures you've probably seen. If you took out the Universal and Hammer

titles, which have been written about to death in countless books, you would only have 11 other movies covered here, including the most recent (DRACULA DEAD AND LOVING IT and NADJA), so unless you're a Dracula book completist...

WE ALSO RECEIVED: VARIETY MOVIE GUIDE 2000 (Perigree, \$24.95) edited by Derek Elley. This revised and updated edition (containing over 85, 000 movie reviews from the entire history of The Show Business Weekly, is one of the only softbound books that's bigger than The Psychotronic Video Guide. POVERTY ROW HORRORS and MONOGRAM (both McFarland), are now in paperback and RETURN OF THE B SCIENCE FICTION AND HORROR HEROES (McFarland, \$30), is a more affordable softbound combination of Tom Weaver's Interviews With B Science Fiction And Horror Movie Makers (88) and Science Fiction Stars And Horror Heroes (91). GLAMOUR GIRLS - THE ILLUSTRATED ENCYCLOPEDIA (St. Martin's, \$21.95) is a new, expanded easier to find version of Steve Sullivan's self published Glamour Girls Of The Century. It has more illos and a color section. All were reviewed here when they were new.

Some of the books reviewed here might be available from See/Hear (212) 982-6968. McFarland is at (800) 253-2187. Ask for their book catalog.

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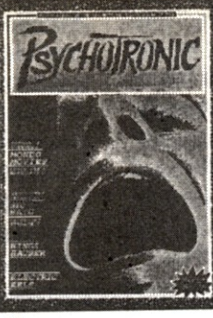
<http://www.necrobabes.com/df/>



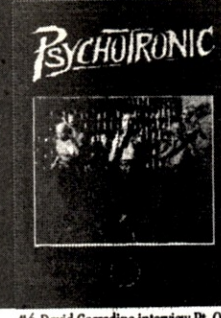
#1 **OUT OF PRINT!**



#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. **THE BEAUTIES AND THE BEAST** cover! (\$6)



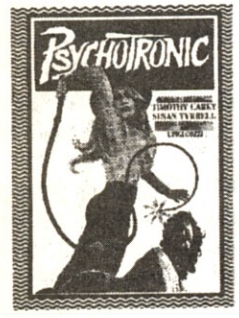
#3 **OUT OF PRINT!**



#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. **PSYCHOTRONIC** goes to Brazil. **KUNG-FU** cover. (\$15)



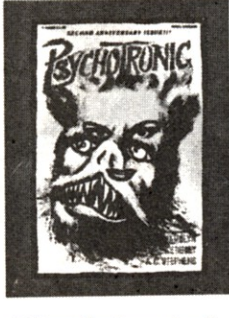
#5 Julie Adams interview. Coffin Joe interview. David Carradine Pt. Two, after Kung-Fu. Boris Karloff in Mexico. **MACUMBA LOVE** cover! (\$15)



#6 **OUT OF PRINT!**



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! **VELVET VAMPIRE** cover. (Only \$5)



#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$5)



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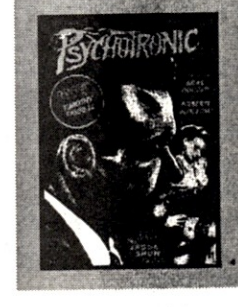
#11 John (Gomez) Astin, Sammy Petrillo and Larry Cohen. Censored Drew Friedman art. **Sex Kittens Go To College** cover. (\$6)



#12 Interviews with Tura Satana!, Titus Moody & John Philip Law. History of Fanzines. (\$20)



#13 Interviews with Jack Hill and Zalman King! **Twistin'** in the Jungle trash comp LP guide. Barbara Steele cover. (\$10)



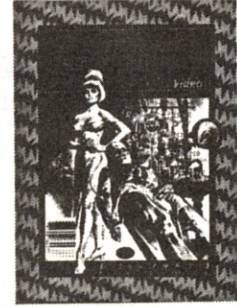
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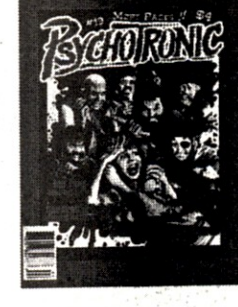
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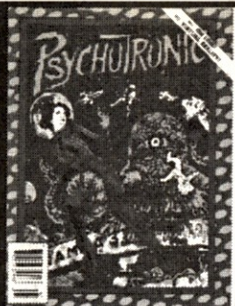
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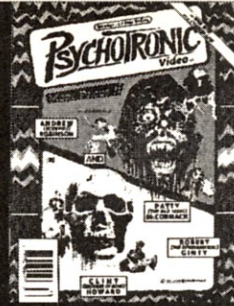
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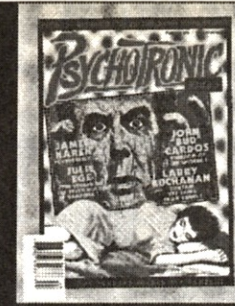
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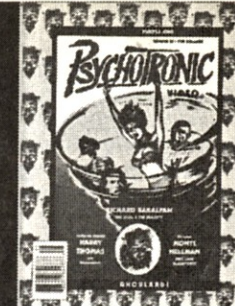
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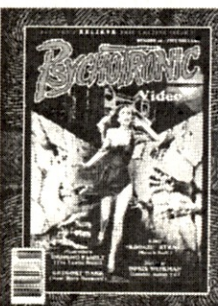
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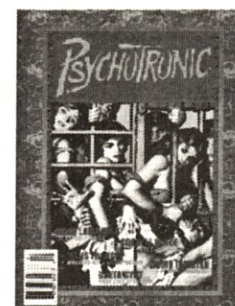
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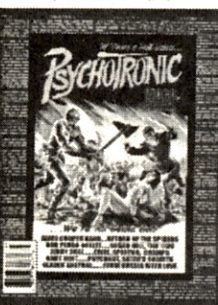
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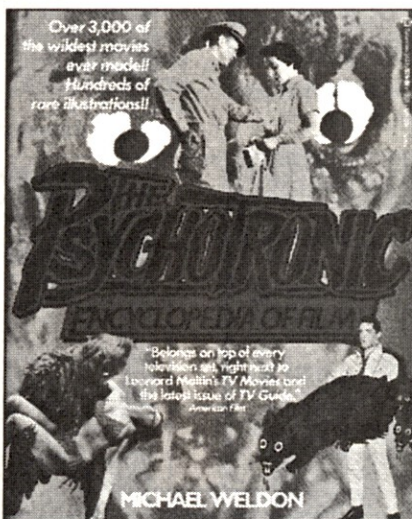


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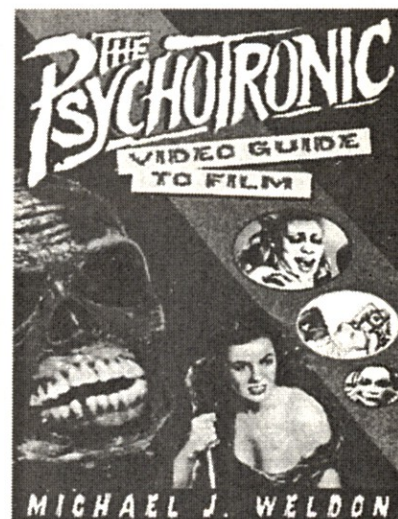
PSYCHOTRONIC Editor needs these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 # 6, Vol. 2 # 9 (all 1969 -newspaper format), Vol. 3 #1 - 71 (dollar bill cover), Oct., 79, Nov., Dec. 85, Jan., Mar. 86, May, Aug., 88. And these issues of **MOJO** (UK): #1, 3, 4, 5, 7, 8, 10, 23.

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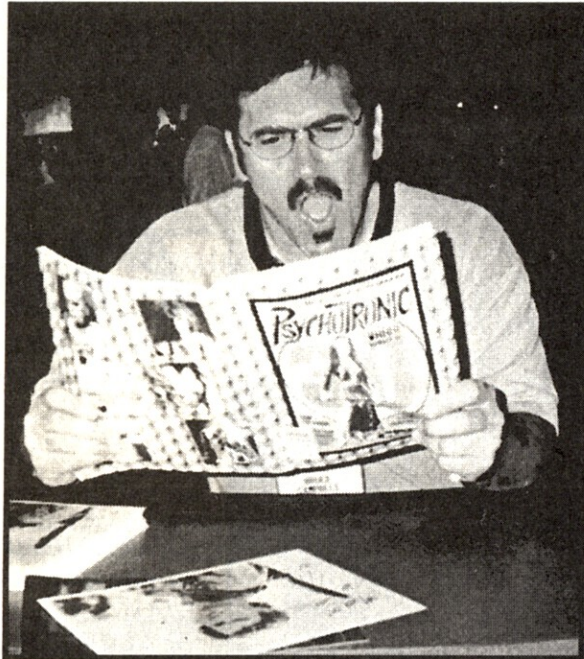
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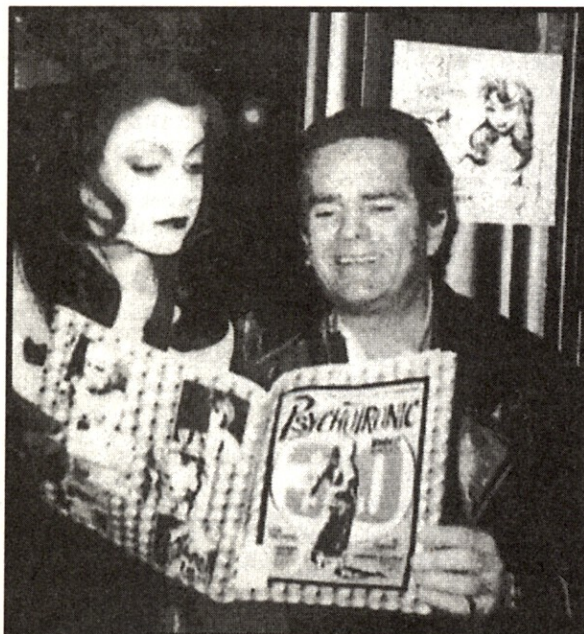
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BRUCE CAMPBELL (JACK OF ALL TRADES)



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BUTCH PATRICK (Eddie Munster!)



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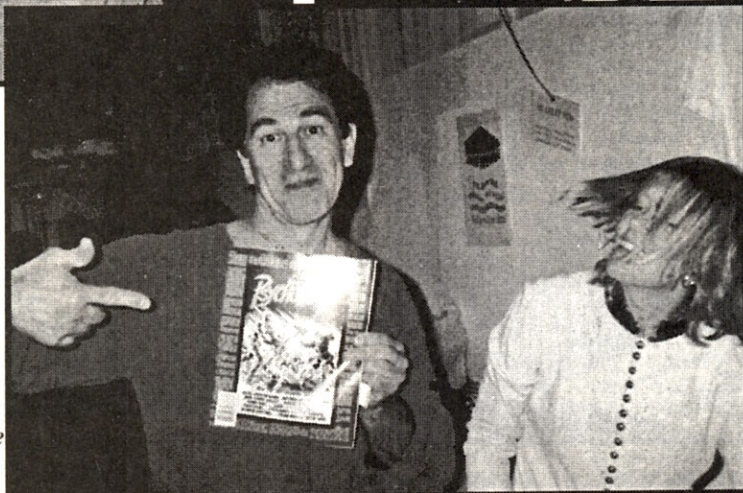


CAROL LYNLEY
(BLUE DENIM,
BUNNY LAKE IS
MISSING...)



HASIL ADKINS
("She Said")

DAVE AGUILAR (Chocolate
Watch Band singer) (RIOT
ON SUNSET STRIP)



CHARLES HERBERT
(the kid in 13
GHOSTS, COLOSSUS
OF NEW YORK, THE
FLY...)



GILBERT HERNANDEZ (Love
And Rockets)





Laura Parker (Dark Shadows, Race with the Devil)



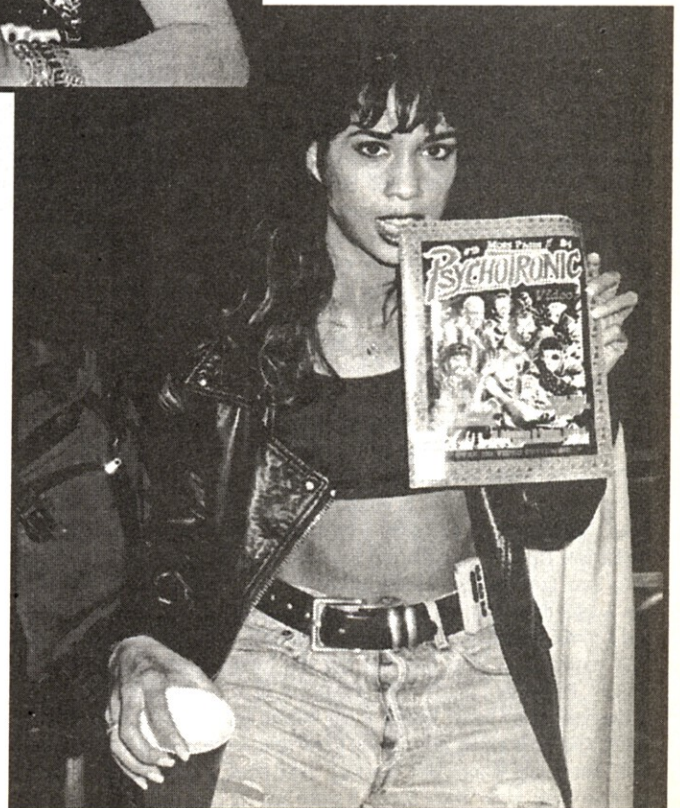
Bill Condon (Candyman: Farewell to the Flesh, Gods and Monsters director)



Ace Frehly (Kiss)

Jamie Gillis (Sometimes Sweet Susan, Dracula Exotica...)

Lana Sands (Brassiere to Eternity, Sherlock Homie...)



THE DAMNED AND THE DEMENTED!

They may not see heavy rotation on MTV, but some of the greatest musical artists of the century have been gathered on VHS courtesy of Vestapol Video in a series of meticulously annotated tapes with thick accompanying booklets. **LEGENDS OF THE DELTA BLUES** features 17 acoustic and mostly solo performances from 1968-1972, including powerhouse Bukka White in three poorly filmed, muddily recorded yet priceless performances. Even more potent is Son House, who opens the tape by speechifying and closes it with more of the same, along with a rousing a cappella gospel number. In between are three more top-notch Son songs, along with two offerings by John Lee Hooker and seven by Johnny Shines—including a cool living-room git-together with Honeyboy Edwards and harmonica ace Walter 'Shakey' Horton. **LEGENDS OF COUNTRY BLUES GUITAR** features two more great Son songs among its 17 performances from the 1950s to 1972. In general, the performances are a might less aggressive but more technically adept than the last tape, with terrific acoustic blues from Mance Lipscomb and Mississippi John Hurt in particular. High points for me are Reverend Gary Davis from a 1970 show called Lionel Rogosin's Black Roots, and fingerpicking his 12-string in 1966 while Pete Seeger and a pair of proto-hippies sit around a picnic table onstage during Pete's show. When the host can't help joining in on banjo, the blind Rev smoothly breaks the song's pattern and throws him off, and the banjo falls silent. **LEGENDS OF COUNTRY BLUES GUITAR VOLUME 2** features the best line-up yet. Son is back, as are Bukka and the Reverend Gary, along with Sam Chatmon of the Mississippi Sheiks and Big Joe Williams. Mostly recorded for the BBC in 1972, the performances are all superbly documented, including a nifty version of "Po' Boy" with Bukka playing his guitar lap style, and white-bearded Sam Chatmon ragtiming away on his battered six-string. Reverend Gary Davis, recorded informally in b&w on somebody's couch in 1966, plays three instrumentals—plus one religious song, for which he puts on a suit and tie and breaks out a fresh cigar. Also on the tape are Houston Stackhouse slow yodeling with a hollowbody electric, and a selection of Leadbelly recordings from 1935 (a March of Time newsreel made shortly after his release from Angola prison for murder) and 1945 (discarded color lipynch publicity footage later assembled by Seeger). **DEVIL GOT MY WOMAN/BLUES AT NEWPORT 1966** isn't what you might expect from the title. This ain't the blues up onstage, but the blues in the juke joint crosstown behind the tracks. Purportedly Alan Lomax found a nearby hole in the wall (the "Pro-tec-tive Club"), stocked the bar, and handed guitars to Son and Bukka, along with big bad Howlin' Wolf and original blues genius Skip James, the latter ravaged by cancer and amblin' toward the reaper. It's an amazing document: Skip a giant diminished but still powerful; Bukka solo getting the sparse crowd a-moving; Wolf the consummate ham crammed into a corner of the room with his 5-piece band; and Son, pensive onstage, becoming a loud and abusive heckler as the bottles drain. By the end, when Wolf and Bukka tag-team on guitar, the music's almost secondary to the animated banter. **DELTA BLUES/CAJUN TWO-STEP** features onstage performances from the same Newport fest, including a "cutting contest" organized by Lomax, in which Bukka, Skip and Son recreate an old-fashioned blues competition, right down to the drunken indifference and animosity of the participants. For the finale Bukka and Skip make a vain attempt to play the same song at the same time while Son wanders around the stage, pissed to the gills. Also on the tape is some thoroughly entertaining indigenous Louisiana music, both gritty Zydeco and a primal Fife and Drum band. **JOHN LEE HOOKER RARE PERFORMANCES 1960-1984** consists of 13 songs both solo and with backing bands (including Muddy Waters'). Personally, I usually prefer Johnny Lee all by his lonesome, where he can extemporize (don't bother looking it up) without worrying about blues structure. Listen to his 1950s and 60s sides and you'll hear styles and techniques that Sonic Youth didn't invent until 40 years later. That said, "Hobo Blues" is a fine slice of organ-driven stoner fudge, while "Boom Boom" is prime beat-era blues rock, played in a disco



John Lee Hooker
(photo by Monica Dee)

with big-haired whitebread kids frugging along—as well as a sole black dancing in his chef's uniform and cap. An excellent sampler from one of the great iconoclasts of the blues. Also available from Vestapol is **JOHN LEE HOOKER & FRIENDS 1984-1992**, featuring Ry Cooder, John Hammond, Bonnie Raitt, etc.

Roky Erickson may have been the inspiration for Janis Joplin, but he's done plenty of positive things to make up for it. Unfortunately **DEMON ANGEL (AR/VHS)** isn't one of them. Years ago a friend in Austin told me about stumbling across a show on local cable access featuring Roky and local scenester Mike Alvarez playing songs together somewhere in the desert night. According to my pal, the performances were beyond ragged, leaning toward inept. While there's no question that Roky is way under par, the presence of Alvarez trying to anchor the proceedings only serves to drag the performances down. The VHS version adds largely juiceless interviews with Roky associates, and tellingly incoherent moments with Roky himself. I wound up making judicious use of the FF button, but there's no denying the thrill of seeing one of America's great garage artists, even in his post-twilight years... **WATCH ME JUMPSTART (Matador/VHS)** is a short documentary on the early days of modern psych garagemasters Guided By Voices. Unfortunately the film is shittily shot and assembled, and seems to argue that Bob Pollard simply writes so fucking many songs that every once in awhile he has to stumble across a good one. Fans of the band will get a kick out of seeing the streets and neighborhoods that inspired their songtitles, but strangers aren't likely to be won over. Appended however are five budget videos by the band, including several of their very best, hookiest songs... **EVERYTHING IS NICE** compiles 12 videos by other Matador bands, beginning with a dull offering by anti-stadium stadium icons Pavement. Besides saying that the Yo La Tengo video is possibly the most entertaining promo clip I've ever seen, I guess the highest praise I can offer is that the tape actually made me reassess my opinions of the bands involved. Apparently I don't really like Cat Power after all. On the other hand, I went right out and bought the **Guitar Wolf CD**... **INTO THE HEART OF**

FIRE (ALI/VHS) is a peek at the Burning Man festival, a sort of naked Mardi Gras in the desert for techno hippies and devotees of performance paganism. Not exactly a documentary, it's more like gleeful voyeurism, featuring plenty of boobs, mud & fire, and including brief interviews with misfits, chumps, intelligent and beautiful creative artists and geeks. Busby Berkeley does Hammer's Caligula... **SUCK IT AND SEE (Palm/VHS)** is a half-hour short consisting of naked, tattooed and pierced men and women cavorting wordlessly in showers and swimming pools, airplanes and limos. Plot? None. I kept hoping their nipple rings would get tangled and they'd have to call a locksmith to break up the tedium. Written and directed by "Jacob Pander" and featuring uninspired music from the likes of Fantastic Plastic Machine (aka Japanese DJ Tomoyuki Tanaka)... **STRIPPED TO THE BONE (Palm/DVD)** features excellent mood music by Sly & Robbie while a bevy of gorgeous LA strippers perform thirteen paens to surgical enhancement. God may have created woman, but Hollywood doctors have refined the design. Oh my aching eyes... **GIRLS WET & WILD IN 3D (Sim/DVD)** is a less-extreme strip-athon, minus the rapidfire MTV editing and FX, and with more conventional music. The girls have neither the unnatural beauty nor the flashy appeal of the previous DVD's **BONE**-ers; in fact several of them look almost uncomfortable as they stroke themselves and lick their lips. Twenty clips on this one, apparently compiled from a series entitled **BRITISH STARBIRDS**; the ones shot on a specially constructed rotating set feature top-notch 3D. Glasses included.

At the exact opposite end of the cinematic spectrum, the terrific 1924 Paramount silent version of **PETER PAN (Kino/DVD)** was thought lost for many years before turning up in nearly flawless condition. Lensed by the great James Wong Howe, it features effective SFX and fantasy sequences, including a mini glowing Tinkerbell and actors in animal suits as Nana the dog and the croc. A young Anna May Wong plays the Indian princess Tiger Lily (non-whites all look the same, you know). Peter (played by a girl, natch) at one point entreats the audience to clap to save Tink. The DVD includes copious background notes, long interviews with one of the leads, and an extensive photo gallery... **THE AFFAIRS OF ANATOL (Kino/VHS)**, based on a story by Arthur Schnitzler (author of "Eyes Wide Shut"), stars Wallace Reid and Gloria Swanson as a couple torn apart by his ill-conceived do-gooder tendencies. Wally galivants around trying to save distressed damsels in episodic storylines, ending up infatuated by Satan Synne (a Will Eisner name if ever I've heard one), a dancer who lives on Riverside drive in an apartment known as the "Devil's Cloister," with her pet leop-

ard and slave girls. Sets, costumes and photography are great, and an Indian mystic pops in a couple of times at crucial plot junctures. . . SON OF THE SHEIK (Kino/DVD), Valentino's last film, is an anti-PC story of kidnap, rape and bondage, and the gal who just can't get enough of it. Filled with lushly exotic sets (courtesy of William Cameron Menzies), terrific costumes and cinematography, it builds to an action climax that includes a desert storm, a race against time and a fight in the villains' lair. . . SPARROWS is to my mind one of the crowning achievements of suspense and southern gothic horror in American film, silent or sound. This isn't the first time I've sung its praises in these pages; now it's a must-have on DVD from Milestone/Image with two additional shorts by star Mary Pickford. . . THE MASTERWORKS OF THE GERMAN HORROR CINEMA (E/DVD) consists of two discs containing three films, beginning with THE CABINET OF DR. CALIGARI by Robert Wiene, arguably the pinnacle of cinematic expressionism. Sets, costumes, body paint, hairstyles—everything was coordinated to create an aura of unease, in a manner that is still influential today. Kino has re-released the same film to videotape in an crisply remastered, color-tinted version with a new and nicely string-heavy musical score; Elite's murkier DVD print is from an old B&W rental and at 51 minutes long plays too fast as opposed to Kino's 72 minute print. Both versions include clips from GENUINE, another expressionistic dreamscape made by the same director and cinematographer. Elite's excerpts run 3+ minutes, Kino's 19+. DER GOLEM, according to writer/director/star Paul Wegener and the liner notes, is not expressionistic. And okay, maybe it's not patently unrealistic like Caligari, but it's certainly baroque and moody. It's also one of THE great examples of Jewsploitation, as a Rabbi (who we all know is basically just a magician, a sorcerer, a practitioner of the black arts) conjures up a soulless thing to protect his people. I've been looking for a good copy of this film forever. Now I've got one, although Elite's version lacks musical accompaniment. NOSFERATU, the 1922 unauthorized adaptation of Dracula, filmed on location in the Carpathian Mountains, includes primitive stop motion effects and other cheap but effective cinematic tricks, and a title character that has, against all odds, made a posthumous star out of Max Schreck. Elite's sharp B&W version again runs too fast at 64 minutes; Kino's softer VHS print from a tinted 35mm negative runs about 81 and replaces the oddly atmospheric music (complete with silent interludes) with a more conventional and less effective organ score.

Edgar G. Ulmer had a varied and fascinating career that began in Germany working on CALIGARI, NOSFERATU and DER GOLEM, as well as METROPOLIS and other classics. Allday Entertainment, helmed by film & TV critic David Kalat, is in the process of bringing Ulmer's American oeuvre to DVD. Volume One is a double feature encompassing several aspects of Ulmer's multifaceted career: his moderately well-budgeted major studio work with a marquee cast and his poverty row ethnic quickies. THE STRANGE WOMAN is a fairly dark period piece with a great overwrought musical score. Hedy Lamarr (who personally chose Ulmer to direct) heads a cast of oddly accented characters inhabiting a logging town in rural Maine. She's a cold, cruel and manipulative mannequin who destroys everyone in her path while the town around her devolves into a sodom of lust, violence, rioting and nastiness. MOON OVER HARLEM, made in NY, features an all-black cast in a small domestic story with petty thugs and rival racketeers tossed in for spice. A brief interview with the director's scriptwriter wife is appended. BLUE-BEARD, the second volume of the series, is one of Ulmer's best-known features. John Carradine is excellent in the title role, as a mad artist (is that redundant?) struggling not to kill his newest lady love. Before being banished from Hollywood for crossing the almighty Laemmle clan, Ulmer had worked on countless moody cinematic gems including the Universal horror classics, and here he surmounts his low budget with a nicely atmospheric horror story, complete with secret rooms and chases through the Paris storm sewers and across its gabled rooftops. . . STRANGLER OF THE SWAMP (I/DVD) has been cited as the best picture PRC ever made. It's easy to see why. Frank Wisbar directed the first version of the film in Germany, as FAHRMAN MARIA. After coming to America he applied his moody Euro aesthetics to a domestic remake, and the results are marvelous. The cramped studio sets and cheap fog-and-bog atmospherics actually enhance the story, keeping it tight, focused and creepy. A triumph of low budget horror. . . THE SHANGHAI GESTURE (I/DVD) was a notoriously racy play before it was made into a movie that the Hays office rejected 32 separate times and China protested as defamatory. Von Sternberg's recreation of Shanghai on a soundstage depicts the country as a massive den of iniquity, with white women in cages and rampant substance abuse permeating its luxurious gambling halls. The sets and visuals are splendid, the dialogue sharp and the wholly Occidental cast amusing playing

irredeemably nasty non-whites: Mike Mazurki and Maria Ouspenskaya are Chinese, Victor Mature an Arab. Turns out there's a secret agenda behind the tale of Gene Tierney's corruption in this city of sin, with some archaic melodramatic conventions only enhancing the pulpy tragedy. Walter Huston is great as an upstanding hypocrite, reminiscent of his role in 1932's RAIN. . . Two of the greatest exploitation potboilers of all time, MANIAC and NARCOTIC have been paired on one DVD from Kino. Like Ed Wood, auteur (hawk, ptui) Dwain Esper was one of the chosen few Hollywood iconoclasts to effectively create an entire alternate universe in his insanely inept pastiches of antisocial behavior. 67 years later (!), his movies still manage to shock, surprise and delight. Is there any greater compliment?

H.G. Lewis and Dave Friedman's original Blood Trilogy has been released in a set of must-have DVDs from Something Weird, through Image. BLOOD FEAST, the grandpappy of gore films and a drive-in perennial, has never looked sharper. All the better to delight in the awful acting and dime-store gore. The cheap thrills are augmented by some tasty extras, including almost an hour of silent outtakes (as opposed to deleted scenes) and a short feature described on the box—with sublime exploitation chutzpa—as “grisly.” Actually it's a throwaway on how to carve turkeys and steaks. The best feature on all three releases is the commentary from Friedman and Lewis, moderated by Mike Vraney. The old pals are erudite and amusing and loaded with anecdotes about cast and crew and the logistics of inventing an entire genre with absolutely no money. TWO THOUSAND MANIACS, their fave of the three (and mine), is the best looking, best written and most entertaining. COLOR ME BLOOD RED however contains some of the finest free-wheeling commentary, including reminiscences from H.G. about his first, unbelieving discovery of a rabid fan-base, when Rick Sullivan invited him to New York to appear at a Gore Gazette screening of one of his films. I still have the audio cassette I recorded of his hilarious Q&A after the show. . . SMASHING TIME (AB/DVD) from 1967 begins as an intermittently funny social satire with awful music, but in its second half blossoms into a wild piss-take on how to swing London. Lynn Redgrave and Rita Tushingham are innocent country girls who move to the big city and encounter all manners of spiritual corruption—not least of all the pop music industry that turns the less talented of the duo into a star. Picture THE GIRL CAN'T HELP IT careening headlong into the psychedelic freakout ending of CASINO ROYALE. The band Tomorrow appear in a cameo. . . COMING APART (Kino/DVD) from 1969 stars Rip Torn as a womanizing psychiatrist who secretly films his own trysts. The film is a compilation of scenes captured by the hidden camera in his Manhattan apartment. It's a postmodern plot-device that has since been used countless times, but writer/director Milton Moses Ginsberg's version is still fresh and affecting. An editor by profession, Ginsberg knows when and how to cut his scenes for maximum effect, but even more important, he spurs his actors to truly give their all for the camera. In particular, Sally Kirkland, at the time pegged as the nakedest actress in New York after a string of clothing-optional plays, pours out her soul in a painful (and yes, frequently nude) performance. Wild stuff. . .



Anna May Wong in
PETER PAN

DRILLER KILLER (CE/DVD), Abel Ferrara's 1979 horror debut, was a 42nd Street perennial, although its bizarre mix of arthouse pretensions and grindhouse gore left most audiences scratching their heads. In its own way it's similar to Paul Morrissey's genre reinventions for Warhol, but without the leavening humor. There's even a scene at Max's Kansas City, part of a major subplot involving the punk band that rehearses one apartment away, helping to drive the protagonist crazy. Ferrara's commentary, unprofessionally recorded in the Chelsea Hotel with hisses and pops on the soundtrack, is rambling and disjointed, with sentences trailing off and countless references to other films, and it adds considerable dimension to both the film and the director. He seems genuinely amused and entertained watching his cheap, seminal effort. “There's a nice shot for a change. . .” EATEN ALIVE (E/DVD) is a film that every genre film fan should own and cherish. It's a delightfully mean-spirited and moody little horrorshow starring Neville Brand in an insanely over-the-top performance along with Robert Englund and a truly frightening-looking Carolyn Jones. Tobe Hooper makes excellent, unsettling use of stagebound “exteriors,” creating the kind of surreal ambience that turned NIGHT OF THE HUNTER and THE BRIDE WITH WHITE HAIR into cult classics. . . MONKEY SHINES (MGM/DVD) has been overlooked or maligned by horror fans for far too long. I love this movie. It's clever, it's creepy, it's well-written, directed and acted. True, a couple of monkey-puppet shots are way too obvious, but overall this is smart, hometown science fiction that deserves all the accolades mistakenly bestowed on ALTERED STATES. . . LAIR OF THE WHITE WORM (PI/DVD) is a British vampire movie with a

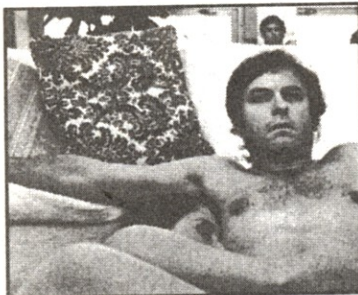
difference. Identifying the bloodsuckers not with bats but with snakes, the film becomes a penis-obsessed satire, directed with tongue-in-cheek by Ken Russell and co-starring a wooden Hugh Grant. Making extremely good use of a low budget, it's loads of fun, and Russell's mock self-important commentary only adds to the amusement...

Alejandro Jodorowsky is another kind of psychedelic maverick. FANDO & LIS (Fan/DVD), his first film, has been released to DVD with a raft of extras, including two separate printed inserts (a reproduction of the original program and a brief career overview) and LA CONSTELLATION JODOROWSKY, an 87 minute bio of sorts, including interviews with the director and assorted collaborators and cohorts. Peter Gabriel describes the "enormous impact" that EL TOPO had on him, and I felt much the same way upon initially seeing it in the theater. CONSTELLATION begins well, documenting AJ's early years, his scant film career, and including footage of the "Panic" movement he helped to form with the intention of going beyond surrealism, creating performance art that mixed nudity, blasphemy, S&M and freeform rock. The second half starts to drag, as his media career is sidelined by his philosophical lectures and an endless psychoanalysis of the documentary's director. FANDO, reviled upon release and the cause of a riot at the 1968 Acapulco Film Festival, is presented with the original soundtrack or commentary track, and a choice of subtitles for either. Shot without a script and based on Jodorowsky's memories of a Fernando Arrabal play he had directed in Mexico, it's a B&W dreamscape of imaginative imagery that I couldn't begin to comprehend when I first saw it on a washed-out fiftieth-generation bootleg years ago. This copy is crisp and clean and I probably still wouldn't understand what was happening without his explanation on the commentary track... THE SACRIFICE (Kino/DVD) is overlong, slowly-paced and talky—the antithesis of a genre film. On the other hand, the central premise is pure genre: WWII just broke out and the patriarch of a family isolated in remotest Scandinavia arrives at an unnatural manner of saving his loved ones. Critics with brows higher than mine generally prefer director Andrei Tarkovsky's aloof, experimental and impenetrably ponderous THE MIRROR (also on DVD from Kino), but I like the fear and despair in SACRIFICE. The director's last film, made as he was dying of cancer, it's chilly and stagey, emphasized by very long shots and an obsessively tracking camera that turns the film into an exercise in lateral movement. DIRECTED BY ANDREI TARKOVSKY, a 101 minute documentary included on the disc, mixes interviews with AT and associates with English-translated voiceovers of his writings and behind-the-scenes footage from the filming of THE SACRIFICE. I'd have preferred if it gave some history of the filmmaker, but that wasn't the intent; in fact it presupposes you know his bio already and simply mentions in passing his relocation, without giving any detail on his work in Russia and defection to the west. The most interesting part concerns the climax of THE SACRIFICE, during which the major set is destroyed—and the camera malfunctioned, rendering the footage unusable... UNDERGROUND (NY/VHS), winner of the 1995 Palme D'or at Cannes, is a film I can't recommend highly enough. Dizzying, lyrical, sensual, bizarre and refreshing, it's a Fellini carnival crossed with a Scorsese gangster drama played as comedy in post-WWII Belgrade. Too bad nobody told the freaks hiding in the basements and sewers that Hitler was history. My face hurt from smiling at the end... RUN LOLA RUN (CTHV/VHS) is style as substance, gimmick as plot. A multiple award winner in its native Germany, the film was written and directed by Tom Tykwer and works best as an illustration of how MTV has rewritten narrative rules, for better or worse. Lots of good ideas, some extremely aggro filmmaking, and a weak wind-up... BANDITS (CTHV/VHS), short for "band" + "tits", is a German film about a girl group formed in prison who, um, bust out and become superstars on the run. It actually begins quite well, with enjoyable prison and escape scenes. Unfortunately after the first act the "story" basically devolves into a succession of lame music videos with dull music... PUSHER (WB/VHS), from Denmark, is a gritty tale of drug dealers and lowlifes, whores and enforcers, thugs and junkies and the nasty violence that permeates their lives. A simple story: guy owes \$\$, is driven to desperate measures in an inevitable spiral toward doom. One of my favorite plots. A delightfully ugly debut film from Nicolas Winding, who grew up in NY and is now working in Hollywood... CARESSES (WB/VHS) is a Spanish film from 1997 in which linear narrative is more or less jettisoned. Instead the "plot" consists of a succession of unhappy people complaining and making each other's lives miserable. Mildly diverting...

ZEDER (I/DVD) aka VOICES FROM THE BEYOND is a 1983 Italian resurrection movie with a central conceit similar to the one in PET SEMATARY, published the same year. There are some quite clever story devices driving the plot and it certainly connects on an intellectual level, but never quite engages emotionally. Intriguing but dispa-

sionate... I'm almost embarrassed to say I had never watched BLACK SUNDAY (I/DVD) from beginning to end before receiving Image's DVD. The trendsetting film hardly needs my endorsement, but I have to offer my highest praise for the DVD presentation. The print is superb, and the commentary by Video Watchdog Tim Lucas is truly among the best I've heard to date, discussing Bava's themes, his cinematic allusions to other films, his in-jokes and parodies, along with cast and crew notes and even a brief discussion of the influence of Disney on Italian horror in general. Lucas also offers interesting conjectures on which scenes may have been last-minute additions or changes to the script. The sole drawback is that when Lucas takes a break, as he tends to do more frequently during the second half, they don't bring up the backing soundtrack, so you're left staring at people conversing silently on screen. Lucio Fulci's THE NEW YORK RIPPER (AB/DVD) is cheap, dumb, misanthropic and gory. Please don't think those are insults. Personally, I got a real nostalgic rush seeing 42nd Street back when 42nd Street was 42nd Street... Umberto Lenzi's CANNIBAL FEROX (RMM/VHS) aka MAKE THEM DIE SLOWLY was one of the films that defined 42nd Street back in the day. Depressing, degrading, disgusting and sadistic, it played endlessly to packed theaters of drunk, stoned, hooting gorehounds, and we ate it up. Er, in a manner of speaking. RMM's VHS version approaches DVD obsessiveness, with an excellent widescreen print augmented by trailers, photos and press materials, selections from the laserdisc commentary and an interview with Lenzi, in which he states that the film had a humanistic message. Bullshit. Its "who's more savage" theme was nothing more than an excuse to fill the screen with scenes of unapologetic depravity, and it's still among the vilest movies ever made. Amen. Upcoming titles from the label include DR. BUTCHER M.D. and Fulci's CAT IN THE BRAIN.

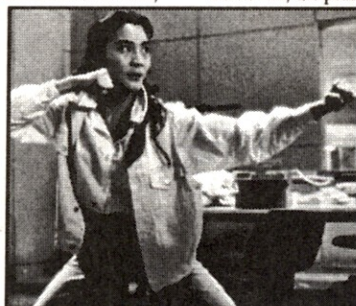
Hong Kong horror has been in a pretty shitty state recently, although they've been cranking out low budget shockers in the wake of THE RING's runaway success. Director/writer Bowie Lau's 1999 THE DEADLY CAMP (DVD) is a bodycount movie about 6 teens camping out on an island inhabited by Anthony Wong, his misfit acolytes, and a retarded son and leprous dad who've seen Texas Chainsaw a few too many times. Obvious and unimaginative, the film does manage a couple of decent jolts and features some great music. Associate producer Peter Cheung Wing Chiu is also credited as co-writer of XIMP (DVD), a film that looks like it was shot in about eighteen hours from an improvised script. The acting is awful, the production values non-existent, the effects hilariously lame (a trio of headless ghosts are played by guys with their basketball jerseys hiked up over their heads) and the



Rip Torn is COMING APART

filmmaking so stunningly inept that it's actually kind of intoxicating. I picked it up for would-be sex kitten Diana Pang Dan, who appears to be on a megadose of valium, playing an unhinged grandma (!?) in arguably the worst performance of 1999. I have to admit I was amused by the girl who spent the climax running around clutching a broomstick to her eye trying to look impaled. The nonsensical title was changed from THE IMP 2 after the makers of the original film took offense (and legal action)... LAST GHOST STANDING (VCD) is another lousy supernatural movie, but it's such a hugely amusing lousy supernatural movie that I've been recommending it to everybody I know. Simon Lui, currently the busiest actor in HK (over 25 films last year alone) and a specialist in cheap horror, co-stars with a terrific B cast in a thoroughly psychotic rewrite of DEMONS, albeit with scenes directly lifted from EVIL DEAD 2, REANIMATOR and TRAINSPOTTING. Brimming with in-jokes and ridiculous monsters, the film concerns a cinema invaded by a supernatural force (embodied by Francis Ng) the night before it closes due to dwindling HK box-office. Although padded out with overlong comedy scenes, the increasingly absurd storyline includes a flying head, a ghostbusting Jackie Chan (played by Chin Ka Lok) and a jaw-dropping shit monster. Dialogue of the year: "It's shit" "It's really a big lump" "It's so stink" "What if we give it a bath?" "...and see if it can be eaten?" RED TO KILL, newly released to DVD with the original, non-programmable subs, is a bleak and sleazy horror story from back when Billy Tang was the meanest director in the world. In a plot as politically incorrect as they come, a color-obsessed maniac rapes and terrorizes a mentally retarded orphan. It's an exceptionally ugly premise for an exploitation flick, which Tang crafts into a vicious and creepy thriller with excellent performances all around—particularly Ben Ng as one of the THE great screen psychos. In an amusing homage, RED co-star Money Lo comes as a victim in 1998's WEB OF DECEPTION (co-directed by Tang and scriptwriter Takkie Yeung); shortly thereafter, Francoise Yip sneaks up on Michael Chow—who is watching RED TO KILL on TV. WEB's Balinese locations are impressive, the internet-heist plot stupid, and the poorly-staged action unintentionally amusing. At least Pang Dan spices up her lamentable performance with a mild strip number... Other recent HK DVDs of note: MURDER is tons of fun, a

Coen-esque black comedy featuring 3 despicable characters vying to destroy one another. The hyperactive plot can't go 10 minutes without taking an unexpected twist, as Dodo Cheng loses her memory and the other two take advantage in their own evil ways. Deannie Yip deservedly won Best Supporting Actress as the woman who was wronged by Dodo and then gets herself hired on as a nurse in order to wreak vengeance on the amnesiac patient... THE BIG HEAT is one of the most violent films ever made in HK, and I don't say that lightly. Waise Lee is a cop with a grudge (and a nervous disorder). On the eve of his retirement, one of his buddies is brutally killed. Waise and his cohorts set out to exact their revenge, and the bodies quickly pile up, with nobody dying a clean or easy death. A terrific piece of hyperviolent action cinema and one of my favorite HK films, co-directed by Johnny To and Andrew Kam. To has been cranking them out lately, directing three films in six months. THE MISSION is, as far as I'm concerned, his best to date. Eschewing his usual gunplay melodramas, he's made a film that looks and acts more like a Japanese yakuza film than a Hongkie triad story, filled with quiet moments and small, naturalistic asides straight out of Beat Takeshi. Gangster Eddy Ko is on somebody's hit list. He hires a squad of top bodyguards including Simon Yam and Anthony Wong. For a good portion of the film, they kill nothing but time, waiting for something to happen and playing innocent practical jokes on one another. When violence does occur, it is marvelously static and controlled, in direct contrast to the usual HK hyperbole. Then, just when you think the movie's over, the real plot kicks in. Highly recommended. To's WHERE A GOOD MAN GOES has mistakenly been called remake of his earlier ALL ABOUT AH-LONG, starring Chow Yun Fat. In fact, AH-LONG took its Chinese title (and inspiration) from an earlier, quite popular tragic romance known in English as GOOD BYE DARLING. To has recycled the name yet again for a similarly themed film, with Lau Ching Wan excellent as the dark, romantic bad boy. Curiously, it's a romanceless romance, with little or no passion between Lau and Yoyo Mung (who proves for the first time that she can really act). Lau's barely-contained fury is the real focus, as he is continually taunted by a sadistic cop. The prowling, restless direction by To and his massively talented "associate director" Patrick Yau is taut and tense, the Macao locales great, the story hokey but engaging, with a peculiar epilogue. RUNNING OUT OF TIME is To's slight and rather conventional cat-and-mouse tale of supercriminal vs. supercop. Co-star Andy Lau also stars in CENTURY OF THE DRAGON, a timely reminder that Wong Jing can write tight, clever plots when the mood strikes him. The story is yet another variation on the theme of an undercover cop weighing his loyalty to backstabbing brass or his faithful triad buddies, but the twists are clever. Clarence Fok's direction assured, and I simply adored the tough women standing behind their men: Suki Kwan and the delectable Joey Meng. CENTURY co-star Louis Koo also plays the lead in THE RULES OF THE GAME, a triad biography that does a great job of blurring the line between the good guys and bad. Four pals rise in an eyeblink from nobodies to respected triads, with major repercussions in the last act. Not just another Young & Dangerous clone, this is smarter and more focused, spiced up by some extreme nastiness and Simon Lui surprisingly good in a small role. THE DRAGON FAMILY from 1988 is basically a soap opera about triads. The cast is impeccable, even down to the bit roles, with just about everyone dying in a massacre halfway through. The surviving few have to come together, overcome obstacles, and storm the bad guys' lair with 10,000 bullets. Director Lau Kar Wing pours on the melodrama like glaze on a donut, turning the emotions into burlesque, the heroics into cartoons. Tsui Siu Keung sends his henchmen to eliminate a foe with the helpful advice: "Remember to kill him." MEAN STREET STORY is an equally exaggerated melodrama for which I have an unnatural fondness simply because I saw it in Hong Kong and had spent that very afternoon at the site of the ridiculous finale. In truth, it's a laughably overwrought tale of honor, love and loyalty among the stunningly gorgeous denizens of Temple Street. Notable as an early directorial effort of Andrew Lau (who reprised much of this film for the similarly megamelodramatic hit THE LEGEND OF SPEED this past year), and as probably the only film in history to feature a brooding, romantic lead named Melvin (played by Ekin Cheng). GIRLS WITHOUT TOMORROW 1992 is an earlier film also featuring Cheng, here playing "the last virgin boy in Hong Kong." Forget camp, this kind of stuff is much funnier played straight, and GIRLS is stone-faced serious despite the ridiculous plot machinations as we follow a bunch of good girls hardened by bad circumstances. Bobo Fung plays the caring Temple Street madam, Vivian Chow the superstar pimped by her sponsor, Carina Lau the cool mamasan who spits blood when she drinks, May Law the tough chick with the tender heart who falls for incompetent pimp Andy Hui. Together May and Andy outdo Lorena Bobbitt by not only hacking off the offending member of a rapist, but chopping it to mush with a cleaver. Most intriguing



SUPERCOP 2 (Michelle Yeoh)

in retrospect is Pauline Chan, who spent a good portion of 1999 in the headlines after being denied entry to Japan for acting erratic at customs. Returned to Taipei, she made it quite clear in the airport that she wasn't wearing underwear, and later ran into repeated trouble with the police in Taiwan and Wanchai before being busted in England for inciting a bar brawl with locals. Medication problems, the story goes. In the film, she is spurned by Waise Lee and resorts to turning degreding tricks, eventually coming unwound under the influence of opium. Incidentally, a number of HK films released on early DVDs with non-programmable Chinese/English subs (such as FONG SAI YUK) have been rereleased in new boxes touting separate and presumably programmable subs. Don't believe it. The disc inside the new FONG SAI YUK box is identical to the disc inside the old FONG SAI YUK box, which is identical to the version on the laserdisc with original theatrical subs. On the other hand, a number of releases that say they don't have English subtitles actually do, including Hou Hsiao Hsien's moody and melancholy prostitute drama FLOWERS OF SHANGHAI and the ridiculous melodrama THE PALE SKY, in which Sammo Hung's penis is transplanted onto Kenny Bee after Sammo's death—only Sammo didn't really die, and now he wants his mojo back. Watch this one with a couple friends and some ingestible mood elevators for maximum enjoyment.

Domestic releases of HK films include BLACK MASK (Art/DVD) in a recut, redubbed and rescored version, and—here comes a first—I prefer it to the import version. Although I definitely miss the original spy-guitar theme and the excised scenes (particularly the perverse Anthony Wong stuff), the domestic cut flows well and the slightly rewritten story actually makes more dramatic sense than the subtitled version. The highly-publicized hip-hop score is understated enough to accent the action and best of all, the print quality is impeccable—much better than either the laserdisc or import DVD. To be honest, I never really liked the film that much, but enjoyed it more on this DVD than ever before. Although it bugs me that producer Tsui Hark has essentially been credited as author of the film rather than director Daniel Lee, and villain Patrick Lung Kong has been snipped entirely from the credits. FIST OF LEGEND (Dim/DVD) is an infinitely superior movie despite the paucity of plot. The story, a basic he-killed-my-master revenger modeled on FIST OF FURY, is little more than an excuse for string together increasingly impressive fight scenes. Jet is superb as the protector of China's honor, doing battle with Japan's greatest (and most underhanded) fighters.

Upon initial release, the film took some heat from fans who complained that the use of wires and constantly undercranked camera undermined the relatively realistic nature of the fights. It's a valid criticism, but the films nonetheless contains some of the best hand-to-hand action of the modern era, choreographed by Yuen Woo Ping and his team. SUPERCOP 2 (Dim/DVD) is one of several names for PROJECT S, in which Michelle Yeoh reprises her role from SUPERCOP. Given the US title, it's a guaranteed letdown, a smaller-scale and less flashy achievement than the Jackie Chan flick. On the other hand, taken on its own terms and not as a sequel it's actually a lot of fun, with terrific action sequences. Granted, Jackie's cameo (in drag) is nothing more than a weak joke that interrupts the flow, and the story itself is nothing to write home about. But Michelle Yeoh and Yu Rong Guang are second to none as martial artists, and director Stanley Tong knows how to make what is essentially a small, low budget story look big. Dimension's domestic DVD is dubbed of course, but offers the best looking copy of the movie I've ever seen, right down to the visible wires in the action scenes. And personally, I love the idea of Yukari Oshima, Dick Wei and Fan Siu Wong in a fucking Disney movie. BLACK CAT (TS/VHS), Hong Kong's answer to LA FEMME NIKITA, is a small gem of hyperbolic action starring Jade Leung in her film debut. D&B films designed the project to introduce a new female action icon, and couldn't have filled the title role with a more appealing ass-kicker than the feral, feline Leung. Simon Yam co-stars as her mentor/tormentor. Loads of fun... After making his obligatory American debut with Van Damme, director Ringo Lam returned to Hong Kong and resumed making good movies. His second film after returning, THE SUSPECT (TS/VHS), stars Louis Koo as the fall guy hero, with Julian Cheung excellent as the reluctant villain. Simon Yam co-stars as the guy behind it all. Shot in the Philippines (with Phillip Ko in a bit role and contributing to the action), it's a retreat from Lam's flashy bigger-budgeted flicks and a return to his low-key action days. The film took some critical heat as an inferior followup to FULL ALERT (a fair criticism), but I thoroughly enjoyed it. As a word to the cautious however, I should mention I'm one of only six people on the planet who also enjoyed Lam's first attempt at an international crossover, UNDECLARED WAR. Tai Seng's domestic releases are available on dubbed or subbed tape, or on subtitled import DVD.

PV

PETE BEST OF THE BEATLES!

A lot (too much) has been written about The Beatles, but I'm still fascinated by their pre fame black leather years. Five years ago, THE BEATLES ANTHOLOGY (TV special and video) had the "surviving three" Beatles narrating their own story, including a lot about the early days. It was fascinating, but nobody bothered to ask the fourth surviving Beatle his opinion on anything. As The Beatles' original permanent drummer he was there in Liverpool and Hamburg for exactly two years (60-62). After having him thrown out just weeks before their chart career took off, the rich and famous Beatles pretty much ignored his existence and even lied about and insulted him in interviews. There is no footage of him playing with the band. There are many great photos though, and the cast off member of the world's most famous band is still in Liverpool with his mixed memories.

It helps to remember that all of The Beatles were born during World War II. Fifth Beatle Stuart Sutcliffe, from Scotland (who died at the age of 21), was the oldest member. He and later member Richard Starkey (the second oldest), and John Lennon were all born in 1940. Randolph Peter Best was born (in Madras, India) in 1941.

"My father was John Best, a well known Liverpool boxing promoter, as his father had been before him. When the war got under way, he was posted to India as an Army physical training instructor. In Delhi, he met and married my mother, Mona, who had been born there of English parentage and was working for The Red Cross. I was born in Madras on 24 November, 1941." McCartney was born in 42, then George Harrison in 43. "When the war finally ended we all sailed for Britain in the troop ship Georgic, arriving in Liverpool at Christmas time in 1945." The Best family lived in West Derby, Liverpool.

McCartney had met, then joined Lennon in his skiffle group The Quarry Men in '56. On Aug. 29, 1959, Lennon and McCartney were joined on stage by George Harrison for the first time at the opening of The Casbah Coffee Club. "The Casbah was my mother's club. I first met them when they came down with George Harrison. I'd met him before, because he used to play in this club called The Lowlands. Around about this time, in Liverpool, the coffee-bar scene was very big. And underneath my mother's house, she's got a big detached house back in Liverpool, and in the basement of this there used to be cellars and a few other little rooms, and we used to use it as a den. We used to go down there, play records, make a lot of noise, keep her happy, out of the way, you know, and she got the idea, 'cause she's a business-orientated woman, she said 'Okay, why don't we go the whole lot, make it into a coffee bar?' And so, we started slopping paint around and doing the place up. We needed a group to open it. We found a name for the coffee bar, it was called Casbah. There were a couple of friends who knew of The Quarry Men. John, George, and Paul at that time didn't have a drummer, and there was another guy who'd sit with them called Ken Brown. It was strictly a guitar line-up. There was no bass at that time. They got away with it because they were different at that time because they did a lot of harmony work. And they all sang numbers which was, again, different, one sang a vocal, the other sang a vocal, John sang a vocal. Then they switched around a bit, did Coasters numbers, harmony numbers, so even though there was no drum beat behind it, it was still a fairly good sound playing in a coffee bar. So

we made a few inquiries and George was the first to come down to the house, and we asked him, 'Will you open The Casbah? You know, it's going to open in a couple of weeks,' and he said 'Yeah, sure, fine. I'll bring John and Paul down and if we get Ken Brown to sit in, we got a group to go.' So we said fine. They came down a couple of days afterwards and I met John, George and Paul for the first time."

"Ken was prepared to sit in with them on these occasions. They were going to play Saturday nights at The Casbah, so all he did was sit in and disappear till the following Saturday when The Quarry Men came back again.

'Round about that time they disappeared for a while because they stopped playing The Casbah. They wanted to move on to greater heights. And we heard back through the grapevine, experiments with their names and one of the names we heard was Johnny and the Moondogs. How that came about, don't ask me. It sounds like they put it in a hat and said okay, sounds good and do it from there." The Moondogs name was used briefly in '59, and the next year they were The Silver Beetles while backing the no hit pop singer Johnny Gentle. "(Rock and roll) was catching on in a very big way and, you had the start of Elvis Presley, Bill Haley had been big over here, Chuck Berry, Gene Vincent. A lot of American imported records and the kids were going wild about American music. Okay, not knocking the English guys, but they just couldn't compare with the American artists at that time.

The original Paul is dead photo (1961)

There were a lot of groups around. Some of the main groups in Liverpool at that time were Rory Storm and the Hurricanes, where Ringo originated from. Another group was Cass and the Cassanovas, Derry and The Seniors. So there was a scene going on in Liverpool, even though it never sort of became really big until around about 1960, you know, when the Liverpool explosion took off." The Hurricanes, Gerry And The Pacemakers, Cilla Black and other local acts all played in the Best family cellar. Pete Best had formed a band (The Blackjacks) with former Quarry Man Ken Brown. "It was a fun group and we had no real intention of competing with guys who were much more experienced and trying to make their living out of music."

By the summer of 1960, Lennon, McCartney, Harrison and Sutcliffe were The Beatles. They needed a permanent drummer in order to take the job offer in Germany. On Aug. 16, 18 year old Pete Best became a Beatle. In his busy two years' time (60-62) with The Beatles, he probably played on stage with them more than Ringo did (62-66). "I was still drumming for The Blackjacks in The Casbah and was now the proud owner of a smart-looking new kit in blue mother of pearl which Mona had bought for me. The skins were genuine calfskin instead of the commonplace plastic and my drumming had improved steadily. I joined them in 1960 and played with them right through till August 1962. They were fun days because all the groups in Liverpool used to be, I wouldn't say rivals, it was friendship, you know, we all used to meet one another, go for a drink with one another, play on the same bills, go to one another's houses, parties, so there was a great camaraderie going around town. When we first went out there (to Hamburg) in 1960, we were raw because I'd only joined them two days before that and we've never been to Hamburg before in our lives, it's the first time we've been away from



home, okay? And we'd heard a lot of reports about Hamburg being the city of vice, so we had a little bit of trepidation about it, enthusiastic about us getting there, a little bit afraid about what we might meet but once we got there, we saw the place. We were playing in the St. Pauli area of Hamburg, which is renowned for being the entertainment sector and also the vice sector. St. Pauli had it, you name it, they had it. And after we sort of settled in after a couple of weeks, we found that we were winning the German audience over and we found things were going good for us, we were getting good acclaim on stage. People were liking us, girls were liking us and, they were fun days. Long hours because initially when we went out there, we were playing something like seven nights a week, seven hours a night."

"It all just sort of got together. I'd only just joined them, so that hard background, playing those long hours formed a good solid unit together and that paid off in later years. Physically it was tiring. We had a staple diet in those days of beer and birds. That was it. It kept us healthy. Imagine these two clubs, we were at The Indra Club and there was another group from Liverpool called Derry and The Seniors, which was down at The Kaiser Hall.

And Derry and The Seniors had a Negro singer. It was wild, they really put it over the German audience. They loved it and so, of course, The Beatles were playing at The Indra and at that present moment in time, we were a fairly static group and we didn't move a lot on stage, so Bruno Koschmider, who was the owner of the two clubs, used to come up and say 'Mach schau' which is jump about on stage, 'make show.' And we used to sort of look at one another and say 'Oh God,' you know, here we go. He wants us to mach schau. We used to clown about and we used to jump off pianos, stamp our feet, pretend to have fights on stage, go down and jump in the audience. We'd do anything. Of course, the booze flowed more because what used to happen was, if the German audience was really liking you, they'd send more beer up for you and so we'd 'mach schau' and there'd be more beer coming up. We'd mach bigger schau and the stage, you know, exploded. It went from antic to antic. It even got into stupid things, you know. I recall, for example, we were playing at The Kaiser Hall 'cause The Indra closed down and we were too noisy after machin' schau."

"So we moved down the road to The Kaiser Hall, and this night we all had sort of been drinking for a long time, seven hours of boozin'. It was the way it was (laughs). It got around to about the middle set of the night. The place was jumpin', okay? Now, if I could just put you in the picture. The stage at The Kaiser Hall was about, oh, eighteen inches high, and the people used to dance in front of that so basically they could touch the group if they wanted to. This night, we'd all sort of got liquored up, and John, in one of his moments, real mad, in the changing room, where we'd been drinking, was a toilet. So he takes the toilet seat off, puts it around his neck, okay? Drops his jeans, puts a bathing costume on. So imagine John, toilet seat, bathing costume, boots, that's it. He walked his way through the audience. We're all settin' up on stage gettin' ready for a number and so Paul's giving good all. I think it was something like 'Long Tall Sally,' and John's playing away and everyone's going mad, you know. The crowd's jumpin'. John, all of a sudden, turns his back to the audience, okay? And the bathing costume comes down, down to his knees, and there is a great big, pink bottom, smack dab right by the Germans' faces (laughs). And they're standing there sort of looking in amazement, okay, at this pink face staring at them on stage, but they took it all in good fun. They sorta stopped and looked at it for a couple of seconds, Bravo! You know, more beer! More beer. It kept

coming up like this. Oh yeah, great stuff, great stuff."

"There was another time we dared him, about 3 or 4 o'clock in the morning, Saturday night and The Grosse Freiheit was, really buzzin'. That was the street where the clubs were in, and it was about 4 o'clock in the morning. It was middle of winter, John had brought a pair of long johns. White long johns, the old cowboy outfit stuff with the flap in the back, and we dared him, we said 'We dare you to go stand in the middle of the street, in those long johns.' So he doesn't bat an eye. Gets up, takes his paper he's reading, puts it under his arm, pair of sunglasses on, goes out into the middle of the street where all these Germans are walking up and down, stands there for 4 or 5 minutes pretending to read the paper, in the long johns, freezin' cold, you know. You could tell he was standing there sort of shivering like this, we'll give him his clue, you know, he stood there, the three of us were behind the door, tears of laughter coming down our faces. Real good fun."

"There are two sides to John, is the easiest way to explain it. There was one side, which the public saw, which was okay. We fought because we knew we could handle ourselves in case, Liverpool's a hard town, and also we had another good stamping ground, Hamburg, where you had to be able to look after yourself as well. His public image was, couldn't get that down. If he wanted to swear in front of the public, or swear on stage, tell someone to go get knotted, he'd do it. No comeback at all about it. Whip people down, but there was another side to John that I think only the people close to him realized and that was a very loving, sentimental side. And this was more apparent when you saw him with Cindy, his first wife. Because it was all, not the abrasive guy, not the chap that would whip you down in words, not the street fighter, not the chap who would drink until beer came out of his ears. This was a guy who was full of fondness for the woman he was in love with. Very sentimental, very quietly spoken. Humorous, but within well the bounds of, how do you put it? Gentleness. I think that about sums him up in a nutshell."

Despite what you may have heard, drummer Pete Best did sing with The Beatles. "Just a little, yeah." During '61, his usual numbers were "Boys" (The Shirelles), "Matchbox" (Carl Perkins), and "Wild In The Country" (Elvis). Ringo and George later sang (and recorded) the first two, of course, and the Elvis numbers were dropped. Pete also

became the bands' acting manager, dealing with finding jobs, and negotiating and signing contracts. In 1961, the group's first professional promo photos were taken (by Astrid Kirchherr and Jurgen Vollmer), Stu quit, they made their third trip to Hamburg, made their first professional recordings and the Decca audition tapes. They (except for Pete) also started wearing short versions of their soon to be famous hair style. "Stu used to play bass. Stu died very tragically. He left The Beatles in April '61, a very talented artist, and he wanted to have paintings hung in John Moore's exhibition and things like this, and just prior to us recording with Tony Sheridan, Stu, through no pressure from us, came up to us one night and said 'Look lads, I've fallen in love with Astrid (Kirchherr) and I've got the offer to return to the Hamburg College of Art, so I'm gonna do it. My first love is painting.' He did that and unfortunately, a year later, we flew back to Germany to open at The Star-Club in April '62. We got off the plane and Astrid was meeting us when we asked where Stu was. She told us Stu died a couple of days before of a cerebral hemorrhage." The group backed Tony Sheridan in the studio in April, '61. The first release was "My Bonnie"/"The Saints" (German Polydor) by Tony Sheridan and "The Beat Brothers." These and other Sheridan/Beatles songs have been released



The Beatles before and after Brian Epstein



and re-released around the world ever since.

"Tony Sheridan, when we first went over to Germany, was the house musician at The Top Ten Club, which was the club The Beatles went back to, on the second trip to Hamburg. When we were there, Bert Kaempfert came into The Top Ten, liked what he saw. He saw Tony Sheridan playing with The Beatles and he liked the overall sound and he offered Tony a recording contract, but he wanted The Beatles to back Tony Sheridan on the record, hence, 'My Bonnie,' but Tony influenced the guys a hell of a lot. He was one hell of a musician and the times we'd played with him 'cause we were playing with him for about three months, we learned a lot from him and I think, give credit where credit's due, he had some influence on The Beatles. When we signed the contract with Polydor, on a particular recording of 'My Bonnie' and the songs we were paid just session fees. We got paid about 200 Marks each or something like that, which was somewhere about \$40 each, and that covered also the material we did because we did a couple of other songs. John did 'Ain't She Sweet' and a few other little things like that, but that \$40 which we got, went basically the same night. We went out and had a ball, and the roadies, that was it. Over there it was, as much beer as you could put down. Once you got filled up with beer, you turn to the Schnapps and you just drank down as much of that as you could. And if you could handle it, you drank beer and Schnapps."

"When we came back from Germany, we took Liverpool apart. The kids went wild. It led to a bit of jealousy sometimes with the guys because they felt, even though they liked us, their birds were sort of liking The Beatles and now and again there used to be the scrap outside venues so it was a case if you caught on with a bird, you know, make sure her fellow wasn't looking. Do it somewhere outside. It was inevitable to meet them in the alley after the venue, and most probably end up at your house besides someone sleeping in the garden. I never actually did it in the garden. They camped in the garden. But they were fun days, there was always a stream of them knockin' on the door or they'd travel in the van with us or something like that. Some excuse to get in touch with the boys. When we came back to Liverpool, 'round about '61, March, April '61, The Cavern Club had initially been a jazz cellar, but Ray McFall, the owner of The Cavern Club, was starting to change over to rock and roll."

"And we had to play two half hour sets but, that was a stepping stone. We had to get into The Cavern and we told Ray McFall 'We're The Beatles. We'll play the dinnertime session for you and The Cavern will never be the same again. It'll be crowded,' and sure enough, the first dinnertime session we played, kids were outside. Ray McFall couldn't believe it. He had never seen anything like this in his life and after the session he was there with his diary, you know. 'I'll book you blokes. I'll give you not only the dinnertime session, I'll book the evening session,' and it grew from there and because of the fact, we played there we saw the impetus we had started booking other groups in and he eventually changed over from being a jazz cellar to a rock and roll cellar, and that's how The Cavern made its name. Other groups started to play, if we didn't play the dinnertime session, some other Liverpool band would step into the hot seat."

"On Dec., 13, 1961, in the Best family club, The Beatles signed a contract naming Brian Epstein as their manager. "There were contracts signed when Brian took over as manager. But we were minors. By that I mean we were all under the age of twenty-one which meant by English law, we had to have either our guardian or parents' signature with it. We later found out that Brian never signed the contract just in case he felt he couldn't do justice to

the group and was possibly his loop hole to getting himself out." On New Year's Eve, The Beatles went to London to record an audition at Decca. "This was set up by Brian through Mike Smith who was the Decca A and R man who came down to Liverpool to see us, so whatever financin' or advisin' or contractin' of the recording company was solely Brian's."

Lennon-McCartney's "Like Dreamers Do" (a hit for The Applejacks in '64), was one of the original songs recorded. "The actual date when they wrote it is hard to pinpoint 'cause about that time they were bringing in material they'd written back in their skiffle days, so all I can really tell you is that we started playing that number on stage, introduced all original material, as early as January, February 1961, and it was a case of sort of experimenting with the fans. We thought we were strong enough to sort of turn around and be a little bit different. You know, we're not just playing cover versions, showing a bit of what we can do ourselves and 'Like Dreamers Do' was one of the very first which we played on stage. It had a hell of a response. Paul, who sang it, would say 'We've written a song, hope you like it, 'Like Dreamers Do.' There was a little bit of 'That's not one of those songs we know,' but once we played it, we'd won them all. They went wild about it. We were The Beatles, now it sounds hard to believe, I know, but we were in such a position back in Liverpool, if we were to play a waltz on stage, and sang, you know, rub-a-dub-dub over the top, the fans would have loved that."

"We wanted to prove to Decca at that time that we were a versatile group. So on it, you've got John, George and Paul singing solo numbers and also numbers like the Coasters' 'Three Cool Cats,' that had been part of the act right from the word go, you know. They were doing it at The Casbah back in '58. We were doing it in Hamburg in 1960. It was a number we felt was good. Mike Smith liked it. Because there was a lot of freakin' about in it, you know, and it's a good sound. And 'Searchin' and other gutsy stuff, proving that they can sing harmonies, but even go so much as even doing the old Carl Perkins number 'Sure to Fall.'" Pete was still singing his three songs at live shows plus "The Peppermint Twist" (Joey Dee). On Jan. 4 The famous Mersey Beat Beatles Top Poll! issue was published. The group, having failed the audition (Decca signed Brian Poole and The Tremeloes instead), continued to play at The Cavern (and at several other local clubs). On March 7 they were on the BBC Teenagers' Turn radio program. On April 10 Stu died.

On April 13 The Beatles started a series of appearances at the newly opened Star-Club in Hamburg. On June 6 (the anniversary of D-Day), in London they recorded the Parlophone audition. George sang more leads at the audition than John. "Simply because of the song selection, nothing other than that. Now it sounds funny, but if you listen to it, it sounds like George is featured a lot on it but it was simply the selection John just happened on,

that particular selection to be two, three, four numbers while George was doing a few more than that. John and Paul started writing back in the skiffle group. Anyway, George was sort of caught up in the vacuum but he was a little bit of a late starter writing his own material. So consequently, when it came to producing original material, John and Paul had it all stocked away. In Hamburg when we wrote 'Love Me Do,' George wasn't with us when we flew out to Hamburg to work The Star-Club. He had the German measles and followed out a couple of days afterwards. We were sitting in the apartment and Brian had told us prior to going out, try to write a couple of more songs. So the idea came, 'Love Me Do,' and we played around with it in the apartment. They wrote the lyrics and then we decided what we were going to do on it, what the arrangements should be. I said okay, 'We'll put the skip beat in the



middle eight,' things like that, experimented with a little bit of guitar work. Didn't sound too good so we came up with the idea, harmonica. But it was also with a purpose. We were going to try the song out which we thought was going to be recorded later on. See how it went down with the German audience. At that time it was mostly cooperative. They came up with an idea, they had the chord sequence worked out, a rough idea what the arrangements would be, but we'd all sit down, we'd like it to go like this. We'd all add our two bits worth. There's a great question mark over the release of 'Love Me Do.' It was quite a story involved with this one. When we went down to EMI, met George Martin for the first time, 'Love Me Do' and 'P.S. I Love You,' which was the flip side, was some of the material we presented to George Martin, and of course, I was on that particular session."

During June and July they continued to play at The Cavern and at other clubs, sharing bills with Gerry And The Pacemakers, Joe Brown, Americans Bruce Channel and Gene Vincent, and others. On June 11, they recorded The Beatles In Concert for BBC radio in Manchester. June 24 was the last Beatles show at The Casbah. More Cavern shows were in August. On August 15, 1962, they played another routine show at The Cavern. It was the last Beatles show with Pete Best. Brian fired him the next day. "Tuesday night we'd been playing at The Cavern Club in Liverpool, and at the end of the session, Brian came up to me and said, 'Pete, I'd like to see you in the office the next morning.' And this made no shakes to me simply because of the fact, prior to Brian taking over as being manager, I had sort of run the business side of the group. I'd been taking the bookings etcetera. I used to get called into the office quite regularly to discuss, is it worth going back to this venue, or should we put the price up. Things like that. Sort of giving a little bit of advice. So I thought no more about it. It was just going to be a business discussion and the following morning and I went down there, he said be at the office about 11 o'clock, and Neil Aspinall was a friend of mine, he drove me down and I marched into Brian's office, right as rain, and met him. He took me upstairs to his office and he turned around and sort of, I could tell he was on edge because, he was always sort of timid in his approach, he was a little bit nervous and shy about the way he talked, but I could tell he was very edgy. He sort of talked 'round the subject, made chit chat here and there till he eventually settled himself down and turned around and said 'Pete, I've got bad news for you.' So I didn't expect anything. I thought possibly, we haven't been able to get a venue or something like this. So I said, 'What is it?' And he said, 'You're out. The boys want you out and they want Ringo in.' Well, this actually hit me just like a bombshell, you know. I was shell shocked completely. Just couldn't get my brain together, now what the hell's happening. So the first sort of question to ask him, 'What's the reason, why do they now want me out after being with them two years?' And he turned around and said 'They feel that Ringo's a better drummer.' Okay, so I turned around and told him 'That doesn't make sense. I'm as good a drummer if not equally, as Ringo.' And he said 'Well, you know that's what they want and that's the way it's gotta be.' Well I turned around and said 'Where are the lads, anyway? Why can't they be here to tell me?' He just turned around and said 'Well, they've left it up to me to convey the bad news.' So, again, trying to scramble to find the proper reason for it, I turned around and asked 'Well, has it been agreed that Ringo is joining the group?' And he turned around and said 'Yeah.' I went out of the office and just felt like cryin.'"

On August 16'th Johnny Hutchinson filled in on drums and on the 18'th Ringo was on stage as a Beatle. On Aug 23 John Lennon was married. On Aug 27 Pete Best fans protested at The Cavern and George Harrison received a black eye. "After I got kicked out, I didn't get to The Cavern for a couple of days simply because they were playing there, I stayed in the house trying to get my brains together, but I heard there'd been riots outside The Cavern. Fans were marching up and down Mathew Street with banners - 'Pete Forever, Ringo never.' George got a black eye. Fans were fighting with one another. Brian needed a bodyguard to get into The Cavern. So they supposedly did say there was a lot of contention."

"There'd been no sort of build up to it or any reason for it at all. There'd been no mention of it in the group, comments about your drumming ability. People afterwards turned around and said maybe it was because I didn't change my hairstyle. I gave no thought about that. It was just something which had been done. And I had been kept outside of it all the time. It had been arranged, Ringo agreed to join the group. He was still with Rory Storm and playing in North Wales. But as I mentioned before, he was joining the group on Saturday and there was nothing I could do about it. After I got kicked out, I involved myself so much in the music. Actually, I was depressed. I didn't want to know anyone for about two to three weeks. Really I had friends coming up to the house, talking to me, 'Why did this happen? What was the reason for it?' But when I sort of decided, 'Okay, you got to pick yourself up again. Doesn't matter what happened, concentrate on your music.' I kept trying but it was always there. Because a couple of weeks after I got kicked out, they had 'Love Me Do,' which was going up into the charts." Less than two months after he was thrown out "Love Me Do" made the UK charts (#17) on Oct. 11.

"And then there was the phenomenon. So what was happening was that even though you concentrated on the music and traveling around the country and no matter that you picked the paper up, switched the radio on, it was there. And they were climbing to the pinnacle, they were climbing very, very fast. And then there were times when you sat back and your innermost thoughts used to turn around and say 'What the hell happened? I should have been part of that, but I'm not.' I sort of went back and took up with the Maharajah, like they did later on, but it was a case of strong will, but there was a lot of friends, close friends of the family and I have to pay a lot of respect to them and to my own family because they did a lot to put me back on the road again, simply because of the fact they turned around and said 'Pete, it doesn't matter what the hell happened. Go and do it. Pick yourself up.' And possibly if it might not have been for them, I may have gone away and just wilted into the twilight zone."



On Nov. 24'th, Pete received a telegram for his 21'st birthday from Epstein (and The Beatles). It was the last he heard from his former band mates. On December 17 The Beatles made their TV debut, doing "Some Other Guy" and other songs live. A fan can be heard yelling "We want Pete!" Pete discreetly sneaked in and out during the show. "You could turn around and in a nutshell say the last time I spoke to any of The Beatles was the Tuesday night before I got kicked out. I saw them on two occasions after I was kicked out. I joined a band called Lee Curtis and The All Stars. After much deliberation, I pulled myself together and on two occasions we were playing on the same bill as The Beatles. One was at The Cavern and one was at The Majestic Ballroom which was just on the other side of the river, where The Beatles had just become number one on the Mersey Beat poll, which was a little poll, sort of trade magazine, and Lee Curtis and The All Stars had become number two, which was a feather in my cap, sort of quietly. But we're playing before The Beatles, it meant, as we were coming off stage, they were going on stage, and it was a case of, sort of, I'm here, The Beatles are there, okay? It was as close as that on both occasions and nothing was ever mentioned. No nod of the head or anything. It was just stony silence and there's been no contact whatsoever since then."

Epstein had offered Best the opportunity to join The Merseybeats, who later had seven UK chart hits. Instead he joined Lee Curtis And The All Stars who had none. They were popular in Germany though and Pete returned to Hamburg to play with them at The Star-Club again. Lee Curtis was a stage name derived from American singer Curtis Lee. "Let's Stomp"/"Poor Unlucky

PSYCHOTRONIC

Me" (Decca), in '63 was their only release with Best. A German "My Bonnie" EP was also issued the year of Beatlemania in England, and Pete was married to his girlfriend Kathy in August. The Casbah closed in October. He tried to sue The Beatles and Brian Epstein for breach of contract. In January '64 The Beatles crashed the US market. Lee Curtis went solo (with little success) and The Pete Best All Stars were formed with Wayne Bickerton (bass) and Tony Waddington (guitar) and various fourth members. The two front men wrote and sang the songs. They soon became The Pete Best Four and were managed by Mona. "I'm Gonna Knock On Your Door"/"Why Did I Fall In Love With You" (Decca), later available on Liverpool 1963-1964 Vol. 2 (See For Miles LP), was released in June, 64, but didn't sell. Decca dropped the group. Meanwhile Pete Best was heard drumming on two top 40 singles in America. "My Bonnie"/"The Saints" (MGM) made it to # 26, and "Ain't She Sweet"/"If You Love Me Baby" (Atco) made it to #19. In Germany, Polydor released the singles "Sweet Georgia Brown"/"Nobody's Child" and "Cry For A Shadow"/"Why (Can't You Love Me Again)." Best was also heard on albums: Ain't She Sweet (Atco), The Beatles With Tony Sheridan And Their Guests (MGM), and in Germany, The Beatles' First (Polydor). Of course he didn't receive a penny for any of the records and most fans had no idea that he had played on them. Liverpool groups that hadn't even been very popular were having hits. Some were having hits with their versions of songs by or performed by The Beatles. Being the forgotten man during intense 1964 Beatlemania was too much to endure. Pete attempted suicide at home. Mona and his brother Rory saved him when they smelled the gas. His wife and relatives helped him recover and carry on but it wouldn't be easy.

Pete Best made his U.S. TV debut on the CBS game show I'VE GOT A SECRET. Host Gary Moore introduces him and he whispers "I left my job two years ago. I was one of The Beatles." Former Miss America Bess Meyerson jokes about his hair (even though he still had refused to grow it Beatles style) and asks "Do you have anything to do with The Beatles?" Bill Cullen mentions The Beatles being from Lancashire and nobody corrects him. He asks "Do you have anything personal to do with the Beatles?" and Moore adds "Do you still have anything to do with The Beatles?" Pete says "Vaguely" and Moore adds "Just socially." After Betsy (FRIDAY THE 13TH) Palmer guesses "There used to be five Beatles, Peter, and you were one of them?," Moore shows an early Beatles photo and says "He left his job" (clowning Ringo footage is shown), and then asks the big question - "Why?" Pete says, "Well, at the time, you know, I thought that I'd like to start a group of me own. And at that time I thought that they weren't going to go as big as what they are now." Moore laughs and says "He thought this is an act with no future - and he might as well pull out and start a group of his own! But don't worry, nobody's perfect." The others laugh too, except for Henry Morgan, who never asked a question and frowns through the whole segment. The only 60's footage of Best I've seen, this is available in its embarrassing entirety on FUN WITH THE FAB FOUR (Goodtimes, 85). It was later re-released as BEATLES FIRSTS.

In February of '65, Playboy ran a Beatle interview. John said "Ringo used to fill in some times when our drummer was ill. With his periodic illness." And Ringo added: "He took little pills to make him ill." To add (ironic) insult to injury, Best had been basically labeled a drug addict by two of The Beatles in an often quoted international men's magazine. During a tour of America, Best hired two lawyers to sue for libel. It took four years to settle out of court. Meanwhile his group added sax players and became the five piece Pete Best Combo. By then they all wore the expected "Beatle" haircuts. The Combo landed a North American tour and backed Roy Orbison playing in stadiums in Canada. They recorded in New York and posed for publicity shots in Times Square. The Pete Best Combo even appeared on Cleveland's UPBEAT show (syndicated all over America). "We got a recording contract. I'd even come over to America in and brought my own group, The Pete Best Combo over."

A short lived American record company was formed and released only

two Lps. The Savage Young Beatles was the old Tony Sheridan sessions. Best Of The Beatles was new, mostly Bickerton and Waddington written Pete Best Combo material. The clever but totally misleading title and great 1960 Beatles cover made the LP go down in history as an embarrassing rip-off (it was also bootlegged). If it had been released as by The Pete Best Combo, with them on the cover, it would have been considered a very worthy 1965 album.

Waddington was playing some fine fuzz guitar at the time and some tracks have a polished garage rock sound and wouldn't sound out of place on a Nuggets comp. "We recorded over here and things were going great. I thought possibly this is the second break I've been waiting for. There was only one album really. That was the one we recorded in New York, which went out under the name Best Of The Beatles, playing on the name Pete Best, but it's the only full album that's been out. The first single was released, coincided with that, taken from the album. They went out on the Savage Record company." There were two singles (on Mr. Maestro), both issued in black or blue vinyl and credited to Best Of The Beatles: "I Can't Do Without You Now"/"Keys To My Heart" and "Casting My Spell"/"I'm Blue." Other American only releases were the excellent ("I'll Try) Anyway" (later done by The Lyres)/"I Wanna Be There" (Best) by Peter Best, and "If You Can't Get Her"/"Don't Play With Me (Little Girl)" (Happening) as "Peter Best, formerly of The Beatles." It was also re-released with "The Way I Feel About You" on the B side. Another, more desperate release by "Peter Best, formerly of The Beatles" was new versions of "Boys" (then considered a Ringo song)/"Kansas City" (which The Beatles had first recorded with Tony Sheridan). Cameo released it (with a pic sleeve!). None of

these sold much if at all. They're all very valuable and rare now, but of course, there was no money for Pete Best.

In 1966, the tour was cut short by American Union regulations. "But 'round about that time there'd been union trouble with American artists and English artists, and they wanted a name change, you know, a star for a star on an exchange basis. We thought about staying over here, and they said 'Fine. Pete you can stay, but the boys have gotta go home. You gotta stay here by yourself.' So after being with 'em for four years, I couldn't do that. I said no. If they can't stay, we'll try it again there, because we'd been here six or nine months in total. So we went back to England, tried to pick

up the loose ends, but things had changed too much. We fell out of touch. Not musically, but contact-wise. Venue's had changed, other groups were on their way up, new mold. Things weren't going too good. I had a family to raise as well. I was married by then, so we finally decided we're gonna have a chat. I talked it over with the boys and they'd come to the same opinion as me, 'Let's call it a day.' And so, in '68 I said 'Finished.' I gave up show business in 1968. Wasn't getting any money. Basically it was the fact I tried."

"When I first packed in the show business, believe it or not, I wanted to take a stable job. Steady employment, security. And I thought it would be very, very easy to walk into a job. But unfortunately, I found when I went to some employers and said I wanted to work for you, they said 'What have you done since you left school, Pete?' I'd say 'I've been in show business eight years, nine years.' 'Oh, well, I don't think this job will suit...' And you could tell what was going through their mind: This guy's gonna move in like a couple of weeks and bang out as soon as he gets an offer, out he goes. So I had to get right back to basics. I worked as a laborer in a bakehouse, and that was a shift job, you know, work in shifts, weekends, anything that you could come in. Wasn't the best paid job. In those days, I think it was about 18 pounds a week, and that was working in shifts, but it helped me to show potential employers that, Okay, Pete's turned over a new leaf. And after that I was fortunate enough to get an offer to join the government, work for the government. I joined them in '69 and been with them ever since. At the present moment I'm working as, I think you call it over here, a placement officer. It's a semi-executive position which sort of involves you placing people in employment."

"I still retain my privacy, okay? Family man. I know at the end of the day I can go home, I got my wife and two kids. I can go out on the street when I



The Pete Best Combo

want to, though people still stop me and say 'Oh, Pete, this, that and the other.' But I know I'm not going to go in the street and suddenly find a whole lot of fans not letting me go, not letting me doing my own thing. That is probably the biggest thing, still retain my privacy. Okay, the stardom, it would have been nice to be a part of because, I tried as hard as hell to reach 'em, as fast as I could, you know, to be a star myself. But looking back on it, if I had been a part of it, would I have been the same Pete Best as I am now? And I think unless I had actually been in that position, and sort of been The Beatle that began the phenomenon, it's hard to say. The only thing I hope is I would have still retained the Pete Best I am today. You're settled with it in that it's over and done with, okay? There are times when the thoughts come floating back at you. So it wouldn't be truthful to say 'Yeah, you know, it's history. Shelve it.' There's occasions when it comes back, the hurt still gets there, but hopefully I try and keep it controlled, kept it in perspective."

In 1970, The Beatles formally broke up, prompting the release of the LP *The Beatles Featuring Tony Sheridan - In The Beginning* (Polydor). It had a nice fold out cover and included "Ain't She Sweet," "My Bonnie," "Cry For A Shadow," "The Saints," and "Sweet Georgia Brown." "I always appreciated their music. My own personal taste is the type of music we used to play 'round about the time I was with them, their early music, or the still more basic rock. That is The Beatles to me. That's the way I like to remember them. But, they were leaders in the musical field. As their musical tastes changed, so did the world's musical tastes change. And I've always appreciated them, they were prepared to change their style of music. Didn't make a difference whether the people want the change. As it happened, the people wanted the change, appreciated it and it's always something I turn out good credit to 'em, you know. I was very impressed with George Harrison's *All Things Must Pass* LP, even though it was supposed to be copied from et cetera, et cetera. But John's *Rock And Roll* album - I loved it. Great stuff, you know, and I think Paul's proved his own talent with Paul McCartney and Wings. Talented guy, talented musician. But my own personal taste goes for John's *Rock And Roll* album. It's great for me. They've been aware of where I live. I've sort of always had my roots in Liverpool. I've also been around the world, you know, or had to hide away in different haciendas, whatever the case may be. My feeling's always been if they wanted to get in touch, they know where I am, but I wouldn't personally go back and contact them."

The solo Beatles weren't the only former band mates of Pete Best who were on the charts. From 1974 -77 The Rubettes had a string of 9 top 40 "glam rock" hits in England. Wayne Bickerton and Tony Waddington were the writers and the brains behind the group. Dick Clark briefly brought Pete Best back into the spotlight. He appeared, drumming, with a "super group" on *AMERICAN BANDSTAND'S 25th ANNIVERSARY SPECIAL* (ABC, 77), then was technical advisor for and helped promote the Clark produced movie *BIRTH OF THE BEATLES* (ABC, 79), in which he was played by an actor for the first time. It was directed by the late Richard Marquand. Almost exactly a year later John Lennon was shot. "I was at home, actually. We had the news back in England, round about 6 o'clock in the morning and I was upstairs getting shaved, and my wife was downstairs making breakfast, and she had the radio on, which was normal, and all of a sudden, I heard a shout and Kathy shouted up the stairs, she said 'John's dead.' It didn't sink in who she meant at the time, you know, so 'John who?' and she said 'John Lennon, you used to be with in The Beatles.' I said 'You gotta be pullin' my leg.' So I came downstairs and she said 'No, listen. I'm serious.' Then we listened to the radio broadcast. By that time it was coming on every few minutes, as they got more and more information about the slaying, they were feeding it through. I listened to it, and you know, was totally dumbfounded. It didn't make sense. I know people had come to me and said 'Well, you hadn't seen John in twenty years, how could it affect you? It's not that you were still close to him.' I said it wasn't that. I had a lot of respect for the guy. At the time I knew him, before I ever joined the Beatles, you know, so altogether I knew him four years. We did a lot together. We bummed around together, let's put it that way, and it didn't make sense. It left me upset. Really upset."

During the 80's most of The Beatles' material with Pete Best was released on bootlegs and he occasionally played drums. "Once in show business, once you've been a musician, you get a little bit..., but I'm fortunate, I do it for fun. I haven't got the urge to sort of see a band to join and jump on stage. If I go to a venue, my younger brother's got a group, he might say 'Pete, sit in for a little while,' I might do that, have a lot of laughs and jokes. But the actual urge to get back into show business full time might still be there, but it's gonna have to be a lot of torment up here (points to head) to find out whether I'd go back into it." In '85 his book *Beat! The Pete Best Story* (Plexus) was released, shortly after co-writer Patrick Doncaster died. The book is filled with great photos and has a number of stories about how wild (and unpredictable and mean) John Lennon could be back in the Hamburg days. *The Beatles Live!* (Holt) by Mark Lewisohn from the same year, has all the details of the early Beatles play lists and gigs. In '87 *Collectables* re-released five Pete Best Combo singles. The next year Mona Best died of a heart attack. In '89, Pete was in his first video, playing with *The Merseybeats*, and *How They Became The Beatles* (Plume) by Gareth L. Pawlowski was filled with Best era photos and information. He also appeared on the Channel 4 soap opera *BROOKSIDE*, which was set in Liverpool as part of "The Corporation," including Don Andrew (Remo Four) and Ray Ennis (Swinging Bluejeans).

In 1990 there was a big all star John Lennon anniversary show in Liverpool, but Pete was part of a smaller rival local show, drumming with *The Merseycats*. There was also a Pete Best Band And *The Merseycats* video. In '92 there was a new CD, *The Pete Best Band: Live At The Adelphi*. The next year he was played by an actor again in the excellent *BACKBEAT*, which concentrated on Stu. Pete retired from his job, and started doing more gigs. 1995 was a major year for remembering The Beatles. Pete is heard on 10 tracks on *The Beatles Anthology One* (Apple): "My Bonnie", "Ain't She Sweet," "Cry For A Shadow," "Searchin'," "Three Cool Cats," "The Sheik Of Araby," "Like Dreamers Do," "Hello Little Girl," "Besame Mucho," and "Love Me Do." The CD/LP cover has a Klaus Voorman painting of an early



With UPBEAT host Don Webster in Cleveland

Beatles photo with Pete's corner ripped away. Then *THE BEATLES ANTHOLOGY* special was on ABC. Talking about Best, George Harrison says, "Historically it may look like we did something nasty to Pete and it may have been that we could have done it better, but, the thing was, as history also shows, Ringo was the member of the band, it's just that he didn't enter the film until that particular scene." The special does have Best photos and music of course, and a present day look at The Casbah. *The Pete Best Band: Back To The Beat* was a new CD and there was even a play (Best!) in Liverpool.

In '96 *THE BEATLES ANTHOLOGY* (Turner Video) was a longer version (10 hours on eight tapes). For the first time Pete Best received royalties from Beatles product that he had played on. He is said to have made "at least 8 million pounds" and the amount will grow in the future. He recorded another CD (*The Pete Best Band: Once A Beatle, Always...*), wrote another book (*The Best Years Of The Beatles*) (Headline) with former Mersey Beat editor Bill Harry, and appeared on the BBC series *ANIMAL HOSPITAL*. Another result of the renewed fame was the release of *The Pete Best Combo - Beyond The Beatles 1964-66*. The 28 track CD (from Griffin Music) includes all 12 cuts from *The Best Of The Beatles* LP, plus singles and previously unreleased tracks. Another book (*Drummed Out! The Sacking Of Pete Best*) (Northdown) by Spencer Leigh was published in '98. Back in 1981, Best said "I missed the bite of the cherry by that much. I felt like putting a stone around my neck and jumping off the Pier Head. I knew that The Beatles were going places and to be kicked out on the verge of it happening upset me a great deal. I reflect that I've lost my heritage. You push it into your subconscious but something will trigger it off, like the news of John's death. There's a lot of fond memories. And no one can take that away from me."

Most Best quotes are from a videotaped interview from 1981 (available from Peter Abram - see ad). Other quotes are from several of the books listed.

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TED V. MIKELS

Interview by Dale Ashmun (and Ed Grant)

Cult director Theodor Vincent Mikacevich, a former magician and ventriloquist, is a short, friendly, enthusiastic, muscular man with a goatee and a long waxed white mustache. He used to live with many "wives" in his castle and still wears a large tusk around his neck. "It's a boar's tooth. Nobody who has seen me the last 30 years has ever seen me without it. This one is about 25 years old. I've been wearing them long before that. One young lady brought me one about a fourth as big from Indonesia, with a silver Medusa's head on it. The snakes on the Medusa's head were rough and every time I'd hug one of the girls it would get tangled in her hair. It had to go. I've had a number. This tooth keeps getting broken and I have to put reinforcements in it. It's probably the biggest boar's tooth I've ever seen. People ask me why I wear it and I say, when I used to be a Viking in another lifetime I had about 12 of them in my helmet."

"I'm Slavic, Croatian. The last name was changed when I was a kid in grade school by the family. My father was born in Croatia, he came over as a boy. They settled in St. Paul, Minnesota, then went to Portland, Oregon in '36. I was born in St. Paul and raised in Portland. I grew up doing magic. I started out doing magic at five years old. At seven I had a show for the neighborhood. At 11 or 12 I was starting to get \$5 for my act. By the time I was 15, I had a two and a half hour show and did magic, accordion solos, ventriloquism, acrobatics..., and that was the whole show. I did hire an exotic dancer, so I could get a break. At some colleges, I would sell the show to the girl's league so they could in turn sell tickets and use the money for buying uniforms. I traveled with Leon Mandrake, Mandrake The Magician, when I was just out of high school. He had the franchise from the Mandrake cartoons. He wore a top hat and had the tweakers, that's probably where I got the idea for my upper mustache. I blindfolded myself, slipped on a glove and played accordion solos as an intermission act, giving Mandrake a bit of time to do some changing of sets and so on, and I did ventriloquism. I started doing films when I was still a teenager. I wanted to film my magic act to have a record of it. I thought I could just set up a camera and let it run, but I soon found out that that does not work, you need to get into the camera angles, the closeups, all that. Then I realized that film has to be edited and that's how it evolves. I was doing magic until 1957 or 58. I still have all of the things I had when I was a kid doing magic. I have a solid year of *The Linking Ring* (The International Brotherhood of Magicians magazine) from the 50s. My last shows were at Elks clubs and charity things, a lot of freebees. Around '57, I began not to have time." A flyer for his Open Sesame show announces Ted And Gen Mikels and Tommy The Sassy Dummy. "Gen was my wife and mother of my six kids and co-grandparent of 26 grandkids

with me. Of course we've been divorced for many years. I still have Tommy. He's sitting across from me now in the living room of my town house."

"I went to make movies in Bend, Oregon, spent from 1951 until 1960 in Bend, Oregon making movies, because it was high and dry, with sunshine 350 days a year, and of course very cold, the opposite of Las Vegas weather. I did westerns, I did a lot of different things there. The terrain, the topography lends itself to just about anything you want to do. I championed the area so much, I made many forays into Hollywood with a lot of 8 X 10 color pictures of the area. There are waterfalls, there are mountains, you can ski, you can walk on sand dunes, and all within minutes of the city center. It's an incredible place. That's where I spent 10 years teaching myself by doing. I spent all that time making films and shooting, shooting, shooting, shooting, starting out by doing television newsreels, the whole thing and it was fun. I was in my 20s. I dedicated 10 years to making small films that I only showed to the people in them, and studied them. What did I do wrong? How could I correct it? How could I get a better shot? They averaged a half hour or 45 minutes long. Strictly for my personal knowledge. I was sort of the resident

director of the community theatre at the time. We did some fun things. We filmed contractors blowing up a cliff with 25 sticks of dynamite. Those things were all done for the learning experience." Early Mikels' 16mm credits include *A TALL TALE* (54), a fairy tale, and *SNOW MONSTERS* (55), which he photographed. During the late 50s he made many 16mm or 35 mm shorts, both documentaries and fiction, working as producer, director, editor, and cinematographer. He also landed work on some major productions.

INDIAN FIGHTER (55) was a Cinemascope Kirk Douglas western from United Artists directed by Andre De Toth. The cast includes Elsa Martinelli, Walter Matthau and Lon Chaney. "That was the big one. I darn near got killed in *INDIAN FIGHTER*. I was a stuntman and had any lines that were thrown in. We had a horse that was a stallion and we had him cut just before the film and he thought he was still a stallion. I'd be going along and the mares would be going this way and the ex-stallion would be going this way and he'd give me all kinds of hassle. He was walking backwards all the time to get at the mares. I was also the archery expert, to shoot the flaming arrows that lit in front of Kirk Douglas. I set the wagons on fire with the flaming arrows. The fun part was, I got to be an Indian, hauling the burning covered wagon into the fort. And I was inside the fort as a settler carrying water to put out the fire that I had started as an Indian, and I was a settler carrying bullets and weapons to the soldiers on the parapet of the fort that were shooting at the Indians, of which I was one (laughs). I can shoot right or left handed with a bow and arrow." Mikels was an experienced

"OPEN SESAME"

Mirth
with
Mystery



It's Fun
to be
Fooled

"TOMMY AKE" And His Master's Voice

hunter at the time. "I've hunted a lot of animals. When I was up in Oregon, I hunted all the time. I hunted everything you could think of, from mountain lions, to bear, to all sorts of deers, some with a bow and arrow. Then when I left there I quit hunting and I never hunted again. You don't hunt very well in Hollywood!"

He was hired to work on a low budget Sabu movie with a flying saucer plot called *JUNGLE HELL* (56) (PV #19) "JUNGLE HELL was for Herb Strock. It was already finished. I was not on the set." He directed as many as 300 commercials the same year. *THE ROCKHOUND* (57) was a 16 mm short on finding and polishing gems. From 57 to 63, he directed and/or acted in many plays in Oregon, including *The Diary Of Anne Frank*, *Harvey*, *The Monkey's Paw*, *Charlie's Aunt*, *The Man who Came To Dinner*, *The Bat*, and *The Drunkard*. "I directed community drama for years. I was resident director." *OREGON PASSAGE* (57) was a Cineamascope western starring John Ericson and Lola Albright. Mikels was a horseman, stunt rider and bit actor. *TONKA* (58) was a Disney film starring Sal Mineo as an Indian, plus Phil Carey and Rafael Campos, two actors Mikels would later hire. Mikels has been listed as being a producer, a cameraman and an actor. "I was just a schmuck kid riding a horse! That's where I first met Rafael, because he visited my house a number of times. We liked Rafael and of course Sal Mineo. He beat a pair of drums to pieces in my house. He was preparing for *THE GENE KRUPA STORY*." The same year Mikels was P/D/S and editor of the 16mm short *THE BLACK SHEEP*. After tackling so many various film jobs, he decided to make his own feature. "I gave myself ten years. At the end of nine years, I thought it was time to try for my first 35mm picture."

"I did my first 35 feature *STRIKE ME DEADLY* (PV #9) in Oregon. I did it in 1958/59. You should check it out. It's on video. I just sent 10 to Incredibly Strange Filmworks and he just ordered five more. He wholesales them to Movies Unlimited and places like that. It was before I had to succumb to what Hollywood needed. It's an outdoor action adventure. A young couple spend their vacation on a forestry service lookout tower. On his rounds through the hills, the mountains and the streams, he saw the ducks and the bears, it was hunting season and hunters are everywhere, and he accidentally witnesses one hunter murdering another and setting a forest fire to cover it up. He races back to his cabin to get his new bride out of there and the killer confronts them in the cabin. It's an exciting film. My kids think it's the best film I've ever made (laughs). We previewed it in Hollywood on Vermont Ave. We had an enormous amount of people. That's where I met a lot of marvelous people. I met Wayne Rogers (later a M.A.S.H. TV star), who was so impressed with the film that he wanted to put me under contract. He wanted to have a hand in what I did from that time on. He presented me with a contract that would have tied me up for a lifetime, anything I ever would have made, so I didn't do it, but we did three projects together."

"*STRIKE ME DEADLY* could have done good things. It did play theaters and played television. It's one of these things where you get into distribution and you never know what happens. I never knew what happened to it and I never got any money. It took me 15 years to get the film back. That's the one that started my 35 theatrical thing. I even shot some of the scenes in it, shot the smoke jumpers getting into their gear and

into the airplane. We had a lot of 4H bombers putting out fires, it was an exciting thing to do. The big problem I had with that was that films were just starting to change over to color. I just couldn't come up with the money to buy color film instead of black and white and that hurt. I had to sell everything I owned to buy the film. I had to sell my car to remix it. This is the film that triggered Jeannine Riley's career. She borrowed the print, took it to Universal and got the part on *PETTICOAT JUNCTION*. Gary Clarke got something on *THE VIRGINIAN*." Mikels' credits included P/D/S and editing. His first feature took a few years to complete and debut. Clarke and Riley both landed their steady network TV jobs in 62.

Meanwhile he was a still cameraman for *DAY OF THE OUTLAW* (from U.A.). "Burl Ives was in it, we were up in the snow, Andrew De Toth was the director, and Robert Ryan starred." During 61- 62, Mikels worked on more 16mm shorts. One that he did everything on was *BEAUTIES OF CENTRAL OREGON* (62). His second feature was released in '63 as *DR. SEX* (PV #12). The R.S. Films release is a color adults only nudie comedy. He was P/D/S and Wayne Rogers produced. "I call it *The Doctors*. The (release) title was Wayne's idea. We both used pseudonyms. It was a comedy, a spoof on psychology. This guy dreamed he had all these beautiful women coming into his home, only semi clad, and doing his cleaning, and he'd party with them at night, a little bit like castle living (laughs)." *SHEPHERD OF THE HILLS* (64) was a Howco remake (the story had been filmed in 1928 and 1941), starring Richard Arlen, and filmed in Branson, Missouri. Mikels was hired to help out. "I did some very tedious work on that. The people who had filmed it had done it in the Midwest. They had come to Hollywood and there were some enormous synch problems. I'm a technician as well as a director, producer, what have you, and an editor, so I solved those problems for them. We had to re-shoot some stuff in synch and so on."



On *ORGY OF THE DEAD* set

Work on a number of 35 mm features followed, although none of them seem to have had any real releases. "*MONEY IN MY POCKET* (63) was a Jody Hormel comedy, of the Hormel meat company. He financed it and produced it and so on. I worked as an assistant editor and I shot a few inserts for them. I shot *JEZEBEL* (64) up in a ranch, I think it was Bob Hope's ranch. There were several that I shot there, real quickies. It was exploitation, no sex or nudity. *BRANDY* (64) was another. I shot *GENESIS* (64) for Michael Druzman out of Seattle. It was a young guy who wanted to make a movie and me helping on the directing and shooting end, and I did the total edit on it and all the effects. Rafael Campos wrote *GAME OF CHANCE* (64). I shot it for him, it was his pet project. We worked with some severe handicaps. That's where I found out how really talented Rafael was. We built some sets in the backyard at Tommy Kirk's place. It was a heavy drama in a Mexican village. In fact my little daughter, Charise was in it. It was sweet story. *AND EDEN CRIED* (65) is one where I was assistant to a young 17 year old director who had sold his idea to a producer. I worked hard on that and I did the edit. It was a nice story about some young people getting in a car wreck and involved with some drugs, I think. It was a teenage love story."

In '65, *ONE SHOCKING MOMENT* (PV #18), Mikels' third feature, was another adults only release. "I did everything on that, the whole ball of wax. I did it under the title *A SUBURBAN*

AFFAIR. I did it for a theatre out in Phoenix. They hired me and then they gave it that title, they felt it was more appropriate or something. It set some records where it played. A young couple, newlyweds, he had just got a promotion at work and they got moved to a very aggressive, suburban city, living in the suburbs and intermingling with people of the night life, nightclubs, and the hoi polli and they get run astray." It had some brief nudity and sex scenes, a rarity for Mikels' movies. "I grew up with a sense of morality. I grew up a Catholic. I didn't want to put sex in my films. Nothing bothers me more than in almost every show, in every movie, you see a man and a woman, and sooner or later you know they are going to end up in bed wiggling the covers, if there are any covers. It's almost universal. It bugged me. I'm the father of six children that I love very dearly and I'm a grandfather. I don't want to leave a legacy of distaste in their minds."

For many years Mikels wouldn't even admit he made or worked on any adult movies, but his next credit became too famous to ignore. It was ORGY OF THE DEAD, featuring strippers in a graveyard. "People ask me about that, 'Oh you worked on an Ed Wood movie!?' Well, in Hollywood I was busy, busy, busy, day and night, week in, week out, so I was training a cameraman to shoot for me. He had shot a film for me but he didn't have lighting experience. Well, he got the job with Steve Apostoloff and Steve and the young cameraman asked me if I would light it for him, because he wanted to get his union card, so I did it as a favor, as I did a lot of these things, I was paid. There were a lot of special effects in that film, a lot of fog and mist, shooting Criswell in a crypt and there was some demanding lighting. I have that knowledge, I teach lighting, so I did it as a lark, as a fun thing. I shot anything to do with Criswell. Ed Wood wasn't Ed Wood then, meaning who knew Ed Wood? There were people in the back room having drinks, talking and so on, but I was there to work, I did my job, I did the lighting, moving lights around and balancing power cables, I didn't pay any attention. I just found out what they wanted to shoot and lit it. I worked for them about 8 days in that studio. Steve Apostoloff was the one who was in charge of it. There were things going on the set that I wouldn't have going on in my shows. It wasn't my movie. I was brought in to help my friend get his union card. Criswell was a character, we had fun with him. He makes me think, now of Peter Ustinov. He'd talk and laugh. I took the predictions as a joke. He was a performer. He was good, we had him in the crypt, and lighting him, he had a lot of white hair, the fog and the werewolves all over the place, sneaking up behind things, it was a fun thing. I think it could have been more of a movie than actually was made out of it."

More interesting for hire jobs followed. HOUSE OF THE BLACK DEATH (PV #8) featured John Carradine and Lon Chaney and has some cemetery scenes that are very similar to ones in ORGY. It wasn't released until 1972. He was cinematographer for DAY OF THE NIGHTMARE (PV #16), with John Ireland. It was re-released as an adults only movie with new scenes in 1974. "I shot all of that. I heard from Liz Renay about the 70's version. They did a lot of stuff that I didn't shoot. The stuff we shot was very nice. We went to LaHoya, California. I

enjoyed shooting that. I enjoyed particularly working with Frank Leonetti, who was the lighting man for James Wong Howe on his three Academy Award features. I picked up a lot from him, even though I was the cinematographer and he was my lighting man. He was a master." From 1965-7 Mikels made TV commercials featuring Milton Berle, Phil Silvers, The Smothers Brothers, Joe DiMaggio (for Bryl-Cream), and Rex Allen.

Mikels' fourth feature was THE BLACK KLANSMAN (from U.S. Films in '66) later aka I CROSSED THE COLOR LINE. "You should see that, Unicorn put it out (on tape). That's a very powerful film. When we did it it was THE BLACK KLANSMAN, because the people in the KKK outfits were black people, extras in the movie. It was a black man who passed for white and he entered the KKK and avenged the killing of his little six year old daughter in a church bombing. Very powerful. I had told Joe Solomon that I had made the film for, that I wouldn't make it if I

couldn't make some good out of it. If we couldn't justify everything and bring about a union of understanding between black and white and come to a conclusion that would leave people saying, 'Well, we better learn to get along, or else.' If I couldn't do that, I wouldn't make the movie, so I won out there. We had quotes from John Kennedy at the end, with everybody going to the school of their choice and so on. We shot scenes with torches and a flaming cross in the woods up above Bakersfield. Somebody called in that there was a Klan meeting. The police department and the highway patrol descended on us. I had hired the extras out of Bakersfield and they were all black, under the white hoods. We made the AP wire service news with that one, that we were stopped for holding a Klan meeting. It was emotionally very heavy. In the release they had to cut out some of the heavy heavy stuff. I call it my MISSISSIPPI BURNING of the 60s." Mikels produced, directed and edited. One of the actors was Max Julien



ASTRO ZOMBIES: William Bagdad (top) and Mikels himself on bongos

(THE MACK)! "I started Max Julien in THE BLACK KLANSMAN."

Still more work for hire followed. He shot THE HOSTAGE in Des Moines, Iowa. The Crown adventure, based a novel by Henry Farrell, features Harry Dean Stanton and John Carradine. Gary (STAR WARS) Kurtz was the assistant director and editor.

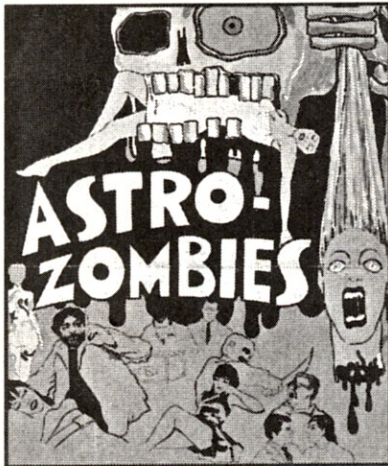
"Technicolor paid me a great compliment. They said it had the most beautiful cinematography they had seen in years. It was very challenging to light that and shoot it. It was a pleasure. I had John Carradine with me on that one again." He also shot Universal's spy comedy AGENT FOR H.A.R.M. (with no credit). The cast includes Wendell Corey and Rafael Camos. "I was brought in to help other people. I shot a third of it though with two Academy award winning cinematographers, each shooting a third. Vilmos Zsigmond and Jimmy Crabe. I didn't even put my name on it. I figured I'm a producer, director, writer, if I'm not doing those jobs, it wasn't really a big thing, you know. I did that for Joe Robertson, he was in bad way, the other guys had other jobs and had to leave the picture, it was one third unfinished, so I finished it for him." Another shooting job was CATALINA CAPER (Crown, 67), a silly, but great looking black and white Tommy Kirk teen musical with rare mid-60s footage of Little Richard. "I loved shooting that. That was more fun. I was just

there a couple of months ago and boy did that bring back memories. I shot it all. Little Richard did whatever I suggested. I didn't direct him though. He was very pleasant to work with. He was just another performer."

Mikels had formed his own distribution company (Geneni). "Geneni was always my company, I started in 65 or 66. The name was for my wife's name Geneva and I, it was Gen and I." The first Geneni release was *THE UNDERTAKER AND HIS PALS* (which had been produced for Howco) in 66. It opened in Birmingham, Alabama. *GIRL IN GOLD BOOTS* (PV #29), released in '68, was Mikels' own first Geneni release. Some of the music segments (shot at The Haunted House on Sunset Boulevard) resemble colorful Scopitones. "I was in New York (recently) at a little place there where I was signing autographs at a show and this female television reporter came up and said, 'You know, I have a thousand movies in my collection and do you know what my favorite movie of all time is? - *GIRL IN GOLD BOOTS!*' Strangely enough, after 32 years, people love it. G rated, it's a musical drama with 17 original songs. I sent my composer Nicholas Carras to Munich to do the underscore. He came back the night his twin girls were born. Bob Maxwell, my other cameraman in training, shot it. He's deceased. Jody Daniels from Texas wrote songs, and there's a fellow from New York, Larry Cartell who created an enormous number of the songs. It's an enjoyable film." *GIRL* featured actors Tom Pace, William Bagdad, and Victor Izay, all familiar to many of you from the next Geneni project, *ASTRO ZOMBIES!*

Tura Satana and John Carradine starred, along with Wendell Corey and Rafael Campos. It was partially filmed at Peter Falk's house. Executive producer Wayne Rogers co-wrote the script. William Bagdad (also in *SHE FREAK*) is memorable as Carradine's assistant. "Bill was a really affable character. I asked him if he could do the character and he immediately hunched his back and squinted his eye and I put him in *ASTRO*. He was with me in *BLOOD ORGY* and *SHE DEVILS* and *GOLD BOOTS*. He's deceased also. He died about 7 or 8 years ago."

"Unfortunately that seems to be the one, when people are interested in talking about strange films, they always glom onto, *ASTRO ZOMBIES* and *THE CORPSE GRINDERS*. And of course, since I no longer own any portion of *ASTRO ZOMBIES*. That why I'm doing the *CORPSE GRINDERS* sequel right now, that's totally mine! I'd rather hang in there with *THE CORPSE GRINDERS* (laughs). *ASTRO* was a very easy shoot. I shot half of it myself because I only had money for a crew for two weeks, so I spent two weeks shooting all the stuff around town, all the chases and all that. In the opening of the movie I laid on the front of a hood of a car, unlike any camera people today, they'd have a camera car and rigs and all that, I was all alone, and the woman driving the car, I said 'If you step on the brake, I'm gonna fly 30 feet out and get run over!' There was nothing holding me on. I was just lying there with a camera shooting through the windshield, driving down the street. When I think about it, I get chills myself. You know when I dedicate myself to making a movie, whatever goes, goes. I've hung by my knees and I've done everything else shooting cameras. I love cameras, I grew up around cameras. I started writing it about the time I finished *STRIKE ME DEADLY*, in 1959, the time of the cold war and my original thoughts were, I was making something serious. It ended up being camp."



In 68, Mikels continued making various documentaries and shorts, sometimes for schools. He also became involved with a brand new concept. "I was the first person to put my films on home video, would you believe? I put my films on reel to reel black and white half inch video tape, because there wasn't color, that had to be played on special black and white Sonys. This was in 68, 69, there wasn't any video. I also acquired the black and white film *GREAT FIGHTS OF THE CENTURY*. We were putting them in bars, and I was putting out my films like *GIRL IN GOLD BOOTS*. And we got some Hanna Barbera titles. This was 30 years ago! And they were supposed to be in dentist offices and in doctors' offices. And I became a Sony dealer at the time. We did almost a million dollars worth of business just like that, but I was also a half a million in debt. My associates just left me. They split! I spent 15 years trying to pay that off and I did finally pay off every penny. It was after that that I made *CORPSE GRINDERS*. People were suing me. We only went to court on one. I had a shot at it but I didn't quite make it."

Mikels edited and Geneni released *MOTHER/UP YOUR*

TEDDY BEAR (PV #20) in 1970. The comedy starred Victor Buono and Julie Newmar. *SCAM* is an even more obscure credit from the same year. "That was one I was hired to direct and it was produced by some guys who were pulling a scam (laughs). They had offices at the studios where I was and they were interviewing people and saying if you sign with us and pay a slight fee of 25 dollars, we'll get you in movies. And that's how that got started and they brought me in to produce and direct. It was fun. One of the best stunt men, who still works with me to this day, he did a fall off of a building in that movie and when he hit the ground, his pistol, the hammer of it hit him in the head and split open his head, so I butterflied it right there on the spot and they took him off and the doctor said, 'Boy, whoever did this sure knew what he was doing, because he saved you from stitches and he saved you from a big scar.' I had a bit of pre-med in college. Those things you never forget and he's done my stunts for me ever since."

THE CORPSE GRINDERS (72) got his directing career back on track. "CORPSE GRINDERS came from Arch Hall, he was such a nice, nice man. This was the only time in my life where somebody brought in a full script. It wasn't called *THE CORPSE GRINDERS*. I started to read it and I was enthralled and right while Arch was sitting there, I said 'How much do you want for this?' And he told me. I said, 'Let's go across the street to my bank.' I liked the whole concept, but of course, it changed a great deal. I bought the property right then and there." (Liz Renay: "Dear old Archie. I did a couple of movies for him. I loved Arch, I thought he was just a darling man."). "There were as many people that were literally enthralled with *CORPSE GRINDERS* as with *BLAIR WITCH* now, if I can be that presumptuous. The only difference was we didn't have anybody spending 10 million, telling people how great it was. But, it made its own name all over the world. No matter where I go, people talk about *CORPSE GRINDERS*. Boomers, if you want to call them that, said they saw that when they were kids and have never forgotten it, it's the most memorable picture they ever saw. It set box office records, when the tickets were 25 and 50 cents, that, even to this day, surpassed even the big pictures today. It made a lot of money. It's the only picture where I made some money

(laughs). It just did so much business. When we were going for our rating, the Motion Picture Association gave it an R. I couldn't believe it and I called the man and I said, 'I can't believe you gave it an R. Its a campy joke, funny!' He said 'Sir, grinding up cadavers for cat food is not funny!' (laughs). We were filming at Cecil B. DeMille's estate, I had gotten permission to film there."

They also filmed at what was to become Mikels "castle" in Glendale. "That's when I fell in love with the castle, in 1970. It belonged to a man in Portland, Oregon that I had known years before. It was shortly thereafter that I acquired it from him. When I shot there, I said 'If you ever want to give this place up, let me know.' He called me six months later and said, 'If you were serious, let's sit down and talk.' It's right on the corner of Verdugo Road and Spar Boulevard, right across from the golf course there. It's been upgraded, I think a rock group bought it and spent a couple of million dollars on it. They really fixed it up nice. It had 26 rooms on 14 levels. It was started in the 1890s. I added to it, everybody added something." Future castle lady Sherri Vernon made her debut in CORPSE.

Genini also released CORPSE on a triple bill with THE UNDERTAKER AND HIS PALS (66) and THE EMBALMER (66), from Italy. "I rented THE EMBALMER from Allied Artists. I had to pay a hefty sum for the rights and I had to buy 50 more prints at 18 hundred bucks a piece. The title is what I got hooked on. We used it as a third feature. We played that as a triple bill. CORPSE GRINDERS, THE UNDERTAKER AND HIS PALS and THE EMBALMER made a perfect night of terror!" Mikels also released Bob Clark's CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (72). "I was the executive producer. I put up the money, I guaranteed release. I went down to Miami and taught them where to put lights and all that. They had been shooting for a week. I made them throw it all away and start over again. I taught the cameraman how to light for night and how to get the hands coming out from the graves. I looked at all the dailies and approved the cuts. They had zero knowledge how to make a horror film. It was tough going. The cameraman might have been one of the finest in New York for commercials, but not at all with effects lighting. I didn't even put my name on it. I released it and I went on the campaign. Bob Clark did some good things (later). I'm still loosely affiliated with Bob."

In 73, THE DOLL SQUAD (PV #29) was released, with a plot, premise and name (Sabrina) all later used for Aaron Spelling's CHARLIE'S ANGELS series (76...). Michael Ansara, Francine York, Tura Satana and Anthony Eisley were joined by Mikels regulars including Sherri Vernon. "That was a fun thing. These people had brought a story to me, Pam Eddy and another gentlemen Jack Richesin, and it was nothing like THE DOLL SQUAD, but it was three kind of naughty girls of the night getting together to take vengeance against somebody that did something to them. It evolved deeper and deeper, I did two or three re-writes on it, and finally the wife of Joseph Robertson did the final draft. I learned one thing on casting, if you cast too quickly, some of the people that you could have used, like Mary Martin came for a part, but I had already cast it. Sissy Spacek came for a part, but I had already given parts out. Anymore, I hang on to the end 'til I see all I can see. I'm very pleased with

everybody I had in it though. That turned out to be a forerunner of female power films."

"The only one who had any knowledge of martial arts was Tura Satana, she knew a little bit of martial arts, but none of the girls knew anything about martial arts. And neither did I, but I'm trying to show them and teach them to make it look like they did. It was a challenging movie. We went all over the desert and to Catalina Island. Tura Satana and I did a convention together in New Jersey a couple of years ago. I was given the award of showman of the year. I never asked her to live in the castle. I think it could have been a power struggle there. I felt it was unwise to mix and match too many personalities. We're still good friends and her daughter is a good friend and her daughter's daughter is a good friend and we still keep in touch. I've known that daughter since she was seven or so. Tura told me, a few months ago, that Russ Meyer got beat up or something by his live in girlfriend. Different men think of females in a different way. I think a lot of men sometimes think of females as being totally subservient, sexual animals so to speak, and I don't know that he does, but I have the feeling that he does. I think that it doesn't lend itself to females being kind all the time (laughs). We've been in attendance at the same functions from time to time. Some of his early films I enjoyed, like MUDHONEY. People said, come to my screening because 'I want to come and work for you and I want you to see my work.' There were a number of people that I was in communication with at the studios. People would make the rounds, to Roger Corman's office and to my office. We all knew what everybody else was doing, because the actors and the actresses just make the rounds and carry all the information."



GIRL IN GOLD BOOTS (Leslie McRae)

This was around the time that Mikels began having more and more women come and live with him in his

Glendale castle. "The beginnings were during DOLL SQUAD. During ALEX JOSEPH that cemented it. I think the most girls that lived there were 8 at a time. It varied between 5, 6 or 7. Whenever anybody would visit there, they thought that I was a king (laughs), they couldn't believe what was going on (laughs). Everybody, said, you're making movies about all these subjects and you've got the greatest subject on earth right here. But I never even thought about making a film about it. The girls that lived there did get involved in all the films that I did while we were there. They all got involved, they did everything. I was teaching them, everything from scripting, to make-up, to camera work, to editing, everything. Some of them are still in the business. I wrote a story and I was encouraged to publish it, called Day of The Female, when the females took over the world. I wrote it when I had the castle with all the ladies there. They're pretty influential, some of those ladies."

"Sometimes it was very difficult. I tried to preach non-jealousy as a way. I didn't own anybody, nobody owned me. Everybody had a free choice. They did make commitments to me though. If they lived with me and I took care of them and cooked for them and paid the bills and all that, they were not to have involvements with other men. Friends were one thing, but they couldn't mess around with other men. We kept that rule steady. They had no obligation to me. The only ones who didn't stay long were the ones I asked to leave. Out of 60 or 65 girls in 10 -

12 years, everyone came under the same agreement. If I decide, or collectively we all decide that you don't fit or if you've hidden a drug or alcohol problem from us, you can't stay. Those were the only ones that had to leave. Sheri Vernon was there for 12 years. If you walk into a club to have dinner and you have five beautiful, lovely girls, men would all want to hit on the girls. They would not lay off until we started calling them wives."

Mikels' movies from that period all concentrate on dominant women. "Most every man is attracted to a powerful woman. Some just won't admit it. The position I took, and maybe it sounds a little chauvinistic, is that a woman can be as powerful as we'll let them be. In other words, my definition of a powerful woman, is give her the freedom and the space to express herself, when she gets too far out of line, you have to straighten her out. Is she in command or is she not? It can have a balance, especially when there is sensitivity. A woman who is very capable physically can be frightening to some men because a woman has a power over men to begin with and if they have a physical power in addition, over men, that's a double whammy. Now if they have an intellectual power over men, that's a triple whammy. It can be that they're not only fascinating, but dangerous. In a film I can control how powerful they can be, but in real life, you have to deal with it. It's not that easy. We all know the power of women in the universe. Most everything revolves around females. Some women are brow beaten. Some women in the cover and the protection of the castle had been maybe abused, misused, maltreated, and I didn't like to see that. I could not imagine myself ever mistreating them in any way. I thought if I could harness their beauty and their physical attributes and could make stories about them, like when I was a kid. Wonder Women was a marvelous character."

The PG rated BLOOD ORGY OF THE SHE DEVILS (PV #29) was next in 74. "I did about a three year research on witchcraft, everything from psychometry, to the study of the great witches of the past and the mysticisms that concern witches and sorcery. I wrote this after I went to seances. Usually when I write a script I try to isolate myself from everything and everybody, but would you believe, after three years of research, and notebooks full of material, I wrote the script in five days. It's the only movie I've ever made where I did not change one word, not of the dialog, not of the story, I didn't add or delete anything, I did it precisely as I wrote it. I never changed a blessed thing. We had funny things happen too. Fire was starting everywhere. We had fire in the scenes. We almost lost dear Sherri, burned her at the stake, but I had the foresight to build the bonfire on a big metal and plywood sheet, about ten foot square. In case there was a problem I had guys with ropes ready to pull the fire away from her when she was being burned at the stake. The wind came up and whipped the fire right into her and we pulled it away. She could have been damaged badly. It was very frightening. We gave away a little 14 page book on witchcraft in the theaters."

In 77, he made ALEX JOSEPH AND HIS WIVES (aka THE REBEL BREED), a movie about and backed by a Mormon, that we'll probably never see. "He was sort of a renegade. He just passed away. He had 14 wives at the time. We went up there (to Glen Canyon City, Utah) and used all the townspeople in the film. That's where part of my original filmmaking came into play, cause I've often gone into areas where nobody had been involved before,

and made a real 35 mm theatrical feature that looks like a real movie, with all people who have never been around a camera before. It's a challenge. It's a good story. And Bill Thrush, who is also deceased now, he had some kind of a falling out with Alex, and he held off putting the film out, he also had some political views in there that the theater people didn't really appreciate or want in it. Even though I was the producer and the director, the editor and the co-writer, we couldn't move Bill into taking some of the political stuff out. All the girls there said, 'You should have 10 or 20 wives!' At that time there were maybe four girls that were very close to me and so we cemented our little union and from that time on it did grow. Many people do not understand that you can have relationships like this where it can be honorable and decent. Some of the women had kids and I took in the kids and cared for them too, fed them too."

He produced Herb Robbins' bizarre PG comedy THE WORM EATERS (77). "We used actual live worms and they went in to mouths. We had worm-eating contests at the drive-ins and the theaters. One guy named Howie ate 52 nightcrawlers. He was our national worm eating champion. I think the title kept some people out of the theaters." The next year, Steve Barkett's THE AFTERMATH (PV # 29) was partially filmed at his castle. "I was



THE DOLL SQUAD featuring Tura Satana and Francine York

the executive producer on that. I gave up on the AFTERMATH because somebody else had a controlling position. I put up the initial money, and the place and the lab and all that. I had written a complete story outline. It was a story I handed him in total outline form. I think he changed it drastically, he built upon that." CRUISE MISSILE (PV #21) was released the same year. "My friend Eka had gone to Europe doing a three or four million dollar picture with Peter Graves and they ran out of money and had only shot a third of the film. I finished his film for very little. We

built a Russian Army, we had a cruise missile that was hauled up by helicopter, and finished it for less than it cost him to take four people to Europe! The castle ladies and I finished the movie. One wanted to be a specialist in costuming and clothing and be a performer. One wanted to make a film one-day and was assisting in the editing room and I taught her script supervision. Another was inclined as an artist, to be able to do good makeup and she also did good wardrobe. She made this shirt. I bet I have 40 shirts which that lady who was with me about 14 years had made for me. Another one, who was socially so good, supervised the catering. I would bring four or five girls from the castle. We were a crew! Had our own grip truck, everything. We would come en masse, and finish a movie."

TEN VIOLENT WOMEN (PV # 24) was filmed in 79. Sadly, it was the last Mikels feature to have real theatrical dates (it played 42nd St. in '82). "That's coming into its own more than ever now. We sat around the table at the castle; it had been a couple of years since I had made a film, 'Well let's put one together, even if we can't.' James Gordon White, a good writer, had written a thing called The Violent Sex, it was only a prison thing. I decided to make a story that has some action, and there's a reason for the girls to go to prison. This thing about the girls using water pistols to rob jewelry stores and it led to a bit of difficulty there. And I took a big part. They said if everybody is going to take a part then I had to take one too. They wanted me to be the prince who runs off with the girls in his big

boat at the end, and I said 'No I want to be a bad guy!', so I got to be a bad guy." It received an R rating, rare for Mikels' films. "I was absolutely obligated to go for an R, so we had a few flashes of bare breasts, the first time that I had done that. We had to get an R. But it was the use of the bad four letter word that got us the R." The plot is all over the place. "I like the kitchen sink. I learned that from my magic act, lots of fire, lots of silk, lots of things happening." Note: White had written many movies like **THE MINI-SKIRT MOB**, **FREE GRASS** and **BIGFOOT**. Around the same time Mikels shot the very serious and impressive **KNEE DANCING** (PV #29), directed by and starring castle lady Doreen Ross. Projects became harder to finance, complete and release, but Ted Mikels kept working.

In 1980 he was hired to make **Devil's Gambit**, a Tiger Yang martial arts feature that was not finished, and he produced **KILL THE DRAGON**, followed by **OPERATION OVERKILL** (82). **Space Angel** (83) was not finished either. "We did a lot of filming on it, space ships and so on, but I just couldn't get the money together, just couldn't. That was too ambitious. I've taken some of the same thing and put it on **Corpse Grinders 2**. I concocted the story with James Gordon White, the writer, he did the screenplay and I did the story with him, a good story, it still has possibilities. I think I can honestly say that I've made more movies than any man alive that have never been financed. I could have made ten times the films if I could have found the financing, but I didn't spend a lot of time looking

because it's pretty much a waste of time. I have friends who have spent ten years at a time looking for money and never found it. I'd rather just make the films." **IN SEARCH OF GOLD** (85) was a video short and **Chad** (86) was an unfinished children's film. "Chad was about a little boy who lived on a farm, with a pet lamb called Bobo, and Bobo wins a blue ribbon at a county fair, and that night while he's in the pen, and the parents are out at a rodeo dancing, a mountain lion comes out of the woods and kills his little lamb. He gets grandpa's rifle and goes after the mountain lion. The lesson that's to be derived from here is grandpa had informed him never to use that rifle, and don't jump to judgement. He gets a mountain lion in the sights, and then the words of grandfather come over saying, 'remember son, use good judgement in all things,' and then you've got to wonder, maybe this isn't the mountain lion that killed the lamb, and he doesn't shoot it. It's a family thing." Grandpa (the actor) died during production.

WAR CAT (PV # 6) was in '87. He started as a DP to director Ray Dennis Steckler. It was made for Jeffrey Hogue, with some financing from Sam Sherman. "I was shooting for Ray and Jeff. They had a lot of difference of opinion and somebody had to go. They asked me if I would take over. Now Ray was the one who asked me to come on that shoot. I said, not unless I have the full blessing of Ray. He said 'No, no, have at it, I'm out of here.' I've never been asked in on somebody's set when I didn't end up taking over the movie. I had forewarned him about this. I make no attempt to do this, but when you've been making movies since

you were a teenager, and you've done it for 40 years, you have the knowledge of maybe ten collective people. I said, I don't belong on a set if I'm not directing or producing. They had shot only a fragment of the film. But Jeff was the sole producer. **THE THRILL KILLERS** (characters from Steckler's earlier film), to me didn't belong"

By the time he was interviewed for the British **INCREDIBLY STRANGE FILM SHOW** (PV #4) in '88, the castle and the castle ladies were all long gone. "I've been living in Las Vegas 14 years now after 27 years in Hollywood." The Jonathan Ross hosted segment is the place to see what Ted V. Mikels is like in real life though. He plays and sings "Roll Out The Barrel" on accordion, talks with Tommy his dummy in the desert and shows his antique weapon collection. He introduces female mannequins and the British former dancer Dr. Wendy Altamura (aka Shanti) and they swordfight in front of a drive in movie screen! There are also interviews with former castle ladies the then blonde Doreen Ross, and Sheri Vernon (the longest castle lady), plus Tura Satana.



BLOOD ORGY OF THE SHE DEVILS

MISSION KILLFAST was finished around '90. "That's martial artists against terrorists, with Tiger Yang, two time world master. It took me nine years to get it finished. When you do something 35 mm, you like to play theaters, but you couldn't buy your way into a theater right now at any price. A million dollars would not put you into a theater. The loss of drive ins was devastating. And an even bigger loss was the tax laws changed, so that

there was no longer a tax haven, sometime near 1980. That was the end of getting an investor because he couldn't even write off his investment. I opened a studio here in 93, and made things like **THE DREAMER** and **BREATH OF LIFE**, and an enormous number of things, that are not regular theatrical films. The time was spent doing a lot of filming and a lot of editing, a lot of work. I don't know how long I can hang in here because everybody is making their own movie now (laughs). I have cast parties here. 50 people at a time dancing." He made various video documentaries in the 90s, on yoga, a quadriplegic, Martin Luther King, and the Balkan war. To promote his studio and his various features, he and Dr. Wendy also starred in the promotional documentary **DIRECTING MOVIES FROM ACTION TO WRAP** (PV #19), which features many Mikels trailers.

DIMENSION IN FEAR (97) is with Liz Renay (PV #28) and Dolores Fuller (PV #22). "We haven't made a general release yet. But it's out. I've got John Cornett (Incredibly Strange Films) beginning to market it now. **CITY IN TERROR** is an alternate re-edited version. All these could be 35 if we can line up a theater or theaters that will give us some money to do it." **APARTHEID SLAVE WOMEN'S JUSTICE** is the newest finished project. "Black women in Africa take over a mansion, a slave owner who has murdered people and cooked them to death and raped females and all that, very bad, and the blacks take over the area down there, and his wife flees and he refuses to go and give up all of his money and his land and the military authorizes the female mistresses and so on to put him in chains and try him, and they

do and convict him and sentence him to death and kill him. I play the star. I'm the writer, producer, director, editor and star!" (Liz: 'And they stomp him to death!') "One person who saw it, said, 'I can't believe you're still alive!' (laughs). I just finished the final version.'

"Two Feathers in Little Hawk is not finished either. We had a time finding two boys, 12 or 13 years old, to play the leads, so I merged it into Corpse Grinders 2, thinking it was more apropos to do Corpse Grinders 2 than Two Feathers In Little Hawk. Most everyone in Hollywood agreed, although it was in the same realm as the family film Chad. Corpse Grinders 2 is vastly more ambitious, with people in outer space being chased by dinosaurs. There are fighter ships. Space ships are trying to get off the planet to look for food. Finally one gets away and Doc Wendy, my dear lady friend, plays the cat woman from Zeta and they come to Earth looking for cat food. At the cemetery our dear Liz Renay plays the wife of the cemetery gravedigger, and he supplies the cadavers to these guys who are the nephews from the original. They decide they're going to make some money doing what their uncles did, but they'll be a little more cautious and careful about what they do, and not use live bodies this time. Of course, a few live bodies do get it. We've got a lot more ambitious undertaking here. Worse than CORPSE GRINDERS, where I had 17 hundred dollars, I don't have 17 hundred dollars! (laughs). If you had to buy everything, it would be a half a million. A lot of people are getting a chance do things in the film that they hadn't had a chance to do, and there are some veterans, some well accomplished people like Liz, Dolores Fuller, and Doc Wendy, she's been my dear lady for ten years, my dear friend. We exchanged rings about nine years ago, but haven't done anything about it (laughs). Oh well,

FILMOGRAPHY (partial)

- 55 INDIAN FIGHTER - stuntman, archery expert
- 56 JUNGLE HELL (Dark Dreams) cine.
- 57 OREGON PASSAGE - horseman, stunt rider, actor
- 58 TONKA (A HORSE NAMED COMMANCHE) cine., horseman, act
- THE BLACK SHEEP P/D/S/edit - 16mm
- 59 STRIKE ME DEADLY (SW) P/D/S
- 62 MONEY IN MY POCKET co- cine, editor
- 62 BEAUTIES OF CENTRAL OREGON (16mm doc) P/D/S/edit/ cine
- 63 DR. SEX (SW) P/D/S
- 64 SHEPHERD OF THE HILLS (THUNDER MOUNTAIN) co- cine/edit
- JEZEBEL, BRANDY, GENESIS, GAME OF CHANCE - all cine.
- 65 ONE SHOCKING MOMENT (SW) D/S/cine/edit...
- ORGY OF THE DEAD (Rhino) lighting, FX
- HOUSE OF THE BLACK DEATH (Loonic)
- DAY OF THE NIGHTMARE (SW) cine
- AND EDEN CRIED - asst. D
- 66 THE BLACK KLANSMAN (Unicorn)(I CROSSED THE COLOR LINE) P/D/edit
- THE UNDERTAKER AND HIS PALS (Flamingo) P
- AGENT FOR H.A.R.M. cine.
- THE HOSTAGE - cine.
- 67 CATALINA CAPER - cine.

that's life I guess. I've got about a fourth of it done. I still have a lot of things that are going to take a more sizable group to pull off. When we're riding up in the Red Rock area, chased by dinosaurs, I need 15 or 20 people and it takes more people to keep 15 or 20 people organized, and wardrobe and everything like that. So I'm saving the greater numbers of people for later on in the shoot."

"I'd like to put the word out that I'm ready willing and able to assist people in making their own film. Whether I shoot it for them or act as a consultant, or help them get it all together, not as a freebee of course, but to put myself out for hire, because there are people who can find a way to put some money together and don't have the ability to make a film. I was offered an enormous amount of money to go to Japan and teach film making for a month, I was offered 50 thousand dollars, but at that time I had too much going on at the castle and couldn't go. I love to lecture. I've lectured at colleges that said, nobody they've ever had can talk about filmmaking from absolute scratch to marketing. That's the way I live, 47 years of it! You can not learn some of these things without putting in the years. It would be nice to pass on a lot of the information. I feel I've got my best film to come. I want to do my Beowulf. It always absolutely dumbfounds me when I see people come up with great sums of money on their first film and they don't know which end of the camera to point at the actor!"



On stage with Tura in '95

Thanks to Liz Renay (who introduced Dale to Mikels and was at the interview), Frank Henenlotter (first put Mikels in touch with PV many years ago), Sam Sherman, Laurie Lynx, James Elliot Singer, John Thompson Jr. and everybody who has sent us Mikels material over the years,

- 68 GIRL IN GOLD BOOTS (WP) P/D
- THE ASTRO ZOMBIES (Wizard)- P/D/S
- 70 SCAM - D
- MOTHER (VSOM)/UP YOUR TEDDY BEAR - edit
- 72 THE CORPSE GRINDERS (WP) P/D
- CHILDREN SHOULDN'T PLAY WITH DEAD THINGS (MPI)- Exec. P, dist.
- 73 THE DOLL SQUAD (WP) P/D
- 74 BLOOD ORGY OF THE SHE DEVILS (WP) P/D
- 77 ALEX JOSEPH AND HIS WIVES/THE REBEL BREED - P/D/co- S/edit
- THE WORM EATERS (WP) P
- 78 AFTERMATH (Prism)
- CRUISE MISSILE (Star Classics)
- 79 TEN VIOLENT WOMEN (WP) P/D/S/edit/act...
- KNEE DANCING (UAV) cine.
- 80 KILL THE DRAGON - Exec P
- 82 OPERATION OVERKILL - P/D/co-S/edit
- 86 ZOMBIETHON (Wizard)(ASTRO ZOMBIES scenes)
- 87 WARCAT (TWE)(ANGEL OF VENGEANCE) D/edit/FX...
- CANNIBAL HOOKERS (filmed at his castle)
- 88 on THE INCREDIBLY STRANGE FILM SHOW (UK)
- 90 MISSION KILLFAST (Incredibly Strange)- P/D/S/edit
- 93 DIRECTING MOVIES FROM ACTION TO WRAP
- 97 DIMENSION IN FEAR - P/D/S/edit
- 98 APARTHEID SLAVE WOMEN'S JUSTICE - P/D/S/edit/act

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Interviewed Diana Dors in a nightclub in Swansea, South Wales. She appeared there for a week performing cabaret. While I waited, I watched her rehearsing her evening's routine going through several songs in a hard working professional manner. This period was one of the many low spots in her checkered career since Swansea (my home town) was not the most stimulating or affluent place in The United Kingdom. It still isn't. Before the interview, I exchanged a few words with her husband Alan Lake, a really tough looking guy who had served a jail sentence. Diana Dors acted like a true professional, courteous, answering questions to the best of her ability and showing no disdain for a non-professional asking her questions in a seedy South Wales nightclub. Since she personified an "unacceptable" face of British female sexuality during those culturally stagnant decades of the 40's and 50's, her claim to posterity is already assured.

Diana Dors was born Diana Mary Fluck in the railway town of Swindon, England on Oct. 23, 1931. Her parents, Peter (a railroad clerk) and Mary, represented the British middle-class values she detested throughout her life. In her autobiography *Dors By Diana* (81) she stated, "I had respectability well stuffed down my throat in Swindon." Diana attended private school, went to dancing classes and took elocution lessons despite her Dad's disapproval. She became star-struck from the age of three when she began visiting the local cinema with her Mum. At the age of 13, she won second prize in a beauty competition. However, although no screen contract followed, Diana benefited from the wartime G.I. invasion described by disgruntled British males as "over-paid, over-sexed, and over here." Many Yanks taught her to jitterbug at the local town hall. Diana used these dancing lessons to good effect in several early roles. Mr. Fluck reluctantly gave permission for his daughter to attend the LAMDA school in London. She proved a talented pupil and won the Silver Medal with Honors. "I went to the The London Academy of Music and Dramatic Art when I was 14. I was discovered there, if that is the right word, and put into my first film *THE SHOP AT SLY CORNER*." The 46 film starred Oscar Homolka. Despite Diana joining in the obvious jokes made at the expense of her surname,

DIANA DORS

Interview by Tony Williams



BLONDE SINNER

a change was inevitable. She adopted her grandmother's maiden name. She was named "the most promising actress of the year."

Diana next appeared jitterbugging with John Blythe in *HOLIDAY CAMP* and had a small role in *DANCING WITH CRIME* (both 47). After being cast as Charlotte in (Sir) David Lean's classic version of *OLIVER TWIST* (48), starring (Sir) Alec Guinness, Diana gained a ten pounds a week contract. "When I was 15 I was put under contract to the J. Arthur Rank Organisation." She entered the "Rank Charm School," otherwise known as The Company of Youth. Among her fellow students were Christopher Lee, Anthony Steele, Bill Travers, Susan Shaw, Pete Murray, and Barbara Murray. "It was fantastic. Marvelous. We had a film industry in the country during

those days and it was very exciting. J. Arthur Rank had saved it all and had poured millions from his flour empire into the film industry. It was a real industry. There was a lot of work for everybody, wonderful pictures were made, and glamorous premieres, which lasted until the early 1950's and then it all came to an end. It was very sad really. But I'd like to see something like that happen again. Perhaps we could find some rich Arab who could take Mr. Rank's place." While making *OLIVER TWIST*, Diana began a love affair with "Artful Dodger" Anthony Newley (also born in 31) who was then replaced by Michael Caborn Waterfield (or Dandy Kim). Other credits in 48 were *GOOD TIME GIRL* (the title was used by the press to describe her), *THE CAL-ENDAR* (based on an Edgar Wallace play), *HERE COME THE HUGGETTS* (as a sexy cousin), and *MY SISTER AND I*. Her first big role was in *PENNY AND THE POWNALL CASE*. She played a secretary to a Scotland Yard investigator (Ralph Michael) and Christopher Lee was a killer cartoonist. Meanwhile, in America, Marilyn Monroe was ignored in her film debut.

1949 brought *VOTE FOR HUGGETT* (a sequel), and the comedies *IT'S NOT CRICKET* and *A BOY, A GIRL, AND A BIKE*. She played a saloon girl in *DIAMOND CITY* (from Gainsborough) which was basically a western set in South Africa. Honor Blackman and David Farrar starred. The next year she was in the comedy *WORM'S EYE VIEW* (in an RAF uniform) and in *DANCE HALL*. In 51 she and Joan Collins had small

roles in *LADY GODIVA RIDES AGAIN*, with top billed Dennis Price. A booklet, *Diana Dors In 3-D* was published (with glasses), she was married to businessman Dennis Hamilton, and she received a lot of publicity. Hamilton had a gift for fantasy and promoted his young wife's career by bending the facts. He told newspapers that Diana had "turned down a Hollywood contract to stay in the country she loves." Hamilton also gained her stage contracts which led to all the night club and cabaret work she later engaged in - to the detriment of her acting abilities. Despite owning a riverside mansion in Maidenhead and a Rolls-Royce, the Dors (Dennis Hamilton Gittins enjoyed the title "Mr. Dors") were not as rich as their supposedly affluent life-style suggested. Questions were asked about her affluent life-style in the British House of Commons in a 50's puritanical era recovering from wartime rationing (which lasted into the early part of the decade). They often gained bad newspaper publicity along with other eccentric figures such as Lord and Lady Docker, a titled female whose drunken escapades often featured in the tabloid press. However, Hamilton's behavior was characterized by uncontrollable rages, fights with guests, an obsessive interest in sex, voyeurism, and sensitivity to temperature. These were all manifestations of the disease which eventually killed him - tertiary syphilis, a fact unknown to Diana and Hamilton's many lovers until much later. Despite providing abundant copy for the tabloid newspaper *The News of the World*, the excessive behavior owed more to Dennis than Diana. During this time, Diana had an affair with comedian Bob Monkhouse, one nearly physically nipped in the bud when a razor-wielding Hamilton confronted the pair.

THE LAST PAGE/MAN BAIT (52) was an early Hammer film directed by Terence Fisher. The plot has her boyfriend convincing her to blackmail her rare book dealer boss (star George Brent), but she is killed. Marguerite Chapman co-starred. When released in America (by the small Lippert company), the ads said "introducing Diana Dors." Two other 52 features were directed by Maurice Elvey. *IS YOUR HONEYMOON REALLY NECESSARY?* starred Syd James. *MY WIFE'S LODGER* was shot in two versions. In Europe audiences saw Diana in a bikini, but not in England. She also acted in two West End theatrical flops and was in the magazine *See* ("England's New Dancing Darling"). Meanwhile, in America, a major publicity campaign was beginning for Marilyn Monroe. "I was around before

her. In fact, I have a press cutting at home somewhere where a lady had written 'How much like our Diana Dors is this new Marilyn Monroe.' So, particularly in America, the popular belief is that I copied Marilyn Monroe. But, in fact, that didn't happen at all. I was me. I looked like me and I was behaving like me long before Marilyn Monroe had even been heard of."

By this time, Diana had platinum blonde hair and was often referred to as just DD (as in BB for Brigitte Bardot). She was once in the papers for wearing a mink bikini (it was really rabbit). *THE SAINT'S GIRL FRIDAY/THE SAINT'S RETURN* (53) was another Hammer production, this time released in America by RKO. Louis Hayward returned to the Saint role, this time in London. Dors was a guest star. She was also in *THE GREAT GAME* (a soccer movie by Elvey) and *IT'S A GRAND LIFE*, a comedy with Frank Randall (in his last role). She also sang sexy songs in music hall engagements. *THE WEAK AND THE WICKED* (54) was a prison film directed by J. Lee Thompson, starring Glynis Johns. It was based on an autobiographical book by Joan Henry. Diana played an inmate who took the rap for her boyfriend. She also had a singing guest bit in *AS LONG AS THEY'RE HAPPY* (also directed by Thompson) and was on the HMV 10" soundtrack. In America, she appeared on *RHEINGOLD THEATRE*. Meanwhile Mamie Van Doren made her film debut.

Asked about which early films (besides *OLIVER TWIST*) she was satisfied with, Diana answered "Not many. *A KID FOR TWO FAR-THINGS* (55), that I did for Sir Carol Reed was certainly one of them." It was about a London slum kid who thinks a one horned baby goat is a magical unicorn. Diana played a young wrestler's fiance. In *VALUE FOR MONEY*, a musical comedy directed by Ken Annakin, star John Gregson becomes involved with a blonde showgirl (DD). She was a movie star who takes a bubble bath in the comedy *ALLIGATOR NAMED DAISY* (also directed by Thompson). Donald Sinden was the star. *MISS TULIP STAYS THE NIGHT* was another 55 feature. Meanwhile, in America, Jayne Mansfield made her film debut (and was pretty much ignored).

YIELD TO THE NIGHT/BLONDE SINNER (56) was yet another J. Lee Thompson movie, but this time Dors received good notices for a serious role as a convicted murderess who goes to Death Row for a crime of passion. Many viewers saw significant parallels to the case of Ruth Ellis, the last woman ever to be hung in Britain still awaiting posthumous pardon by the "British justice"



responsible for the judicial murder of the character in Peter Medak's LET HIM HAVE IT (91). Mike Newell's DANCE WITH A STRANGER (85) was also based on Ellis. "While I was doing THE WEAK AND THE WICKED, J. Lee Thompson's wife (Joan Henry?) at the time wrote the story and the script of YIELD TO THE NIGHT, which wasn't about Ruth Ellis at all. Everybody thinks it was but the script was written two years before Ruth Ellis committed the murder. It's a fascinating syndrome that all this was put down on paper before it happened. It was the first time I ever had a chance to play such a part. I was very thankful to Lee J. Thompson for having faith in me. Until then everybody thought I was just a joke, and certainly not an actress to be taken seriously, even though I knew within myself I was capable of playing other roles. The big problem was trying to convince other people." YIELD TO THE NIGHT received an X rating (over 16 to attend) in England and became the official British entry at the Cannes film festival. The Variety review said "Miss Dors rises to the occasion and shows up as a dramatic actress better than anticipated."

"I sat around for eight months waiting and finally went to Hollywood for the first time because there was really nothing happening here, certainly nothing that I was interested in doing. I was given many scripts to look at but I didn't like them so I went to Hollywood, did a few films there and wrote one book. I've lived in Hollywood on and off for quite a few years, actually over the last twenty years I suppose." She appeared on a Bob Hope TV special in 1956 and was packaged in America as Britain's answer to Marilyn Monroe, despite the fact that the British press originally called Marilyn, "The American Diana Dors." She was put under contract to RKO (then busy going out of business) and lived in Hollywood for five years. Diana confessed to British newspapers in the late 70's that she had had an affair with Elvis Presley while she was in Hollywood. They kept it quiet because they did not "want to upset Gladys" (Presley's mother died in 58 while he was in the Army). Diana's first American feature was I MAR-

RIED A WOMAN, a comedy starring George Gobel, who had his own TV variety show at the time. As Miss Luxembourg, a beer contest winner, she wore evening gowns and a black negligee. Adolphe Menjou and Nita Talbot were in the cast and there were walk ons by Angie Dickinson and John Wayne (in a color segment). Meanwhile, a U.S Dors publicity blitz was underway. Playboy (April, 56) featured "DD in 3-D," and these

men's magazines all had Diana Dors cover features: Modern Man, Nugget, and Man To Man. A magazine called 66 had 66 Dors photos. It was all meant to help publicize I MARRIED A WOMAN, but nearly two years passed before it was released. "Quite frankly, in America, they've never taken me seriously. They had not seen any of my work I had done when I went over and signed a Hollywood contract. They were of the opinion, and quite naturally so, that I had merely aped Marilyn Monroe and that I was some British blonde who'd copied her and tried to climb on to that bandwagon. That was a perfectly natural thing especially since they'd never seen any of the films I'd done including YIELD TO THE NIGHT. They had never been released in America so all they'd read about was the publicity and so forth."

Back in England, she played a blonde who helps an American G.I. (Victor Mature) go bad in THE LONG HAUL directed by Ken Hughes. The Columbia release also starred Patrick Allen. TREAD SOFTLY STRANGER was a British Terence Morgan crime film. Her

second American feature was THE UNHOLY WIFE, a Technicolor drama produced and directed by John Farrow. Dors was top billed as a party girl who marries a winery owner (Rod Steiger) and falls for a rodeo rider (Tom Tyron). They plan to get rid of the husband but she kills the wrong man. It was based on a CBS teleplay. The RKO production was released by Universal. The ads screamed: "Half Angel, Half-Devil, she made him Half a man!" Variety said: "She displays a definite dramatic sense in her interpretation of a difficult role." During filming she fell in love with Rod Steiger, an event which did not surprise producer William Dozier,



who had a low opinion of her husband Dennis Hamilton. Hamilton found out and invaded Steiger's dressing-room with a shotgun. Fortunately, Steiger was absent that day. However, Diana fell victim to gossip columnists Hedda Hopper and Louella Parsons. Although both knew Hollywood all too well, they always upheld 50's moral values. Diana and Dennis were ordered to confess their sins to Louella and reaffirm their vows. They were also told to contact the columnists if their marriage ran into trouble again. 50's Hollywood was little different from Swindon in holding hypocritical "moral values." After beating a photographer into unconsciousness at a Hollywood poolside party, Hamilton was on the way out for Diana. She became attracted to young British stage comedian Colin Emm, who changed both his name and accent to become Dickie (later Richard) Dawson (HOGAN'S HEROES, FAMILY FEUD...).

1957 was the biggest year for Jayne Mansfield but Diana Dors was absent from American screens. She magazine devoted 11 pages to her and she played a Texas gas station girl courted by a Prince (Vittorio Gassmann) in LA RAGAZZA DEL PALIO/THE LOVE SPECIALIST directed by Luigi Zampa. The Italian feature received a good review in Variety but there was no US release. In 58, she was on KEEP IN STEP (an hour long Phil Silvers Show musical special) and co-starred in the British ROOM 43/PASSPORT TO SHAME (PV # 11). The entertaining exploitation story of a prostitution ring starred Euro movie star Eddie Constantine (who was from America) and British movie villain Herbert Lom (who was from Czechoslovakia). I MARRIED A WOMAN was finally released in America (by Universal) in 58. Variety gave her a good review, but added "(it) should have been released while Gobel was still a top name and nearer the big glamour buildup RKO gave its femme star, British Diana Dors, now virtually forgotten." She sued RKO for \$1,275,000, because they didn't honor her contract and she had "become an object of disgrace, ill-will and ridicule." That year she was featured in the Modern Man Yearbook Of Queens, Richard Dawson proposed marriage and Diana began divorce

proceedings against Hamilton. Her husband died suddenly on January 31, 1959 (of syphilis). The facts surrounding his demise probably led to the widow placing his remains in an unmarked grave in an unkempt cemetery. She married Dawson eight weeks later. However, although Diana wished to return to England, Dawson wanted to remain in America. In her autobiography, Diana states that Dawson changed his personality overnight and gradually became reclusive. Both appeared on the BBC show JUKE BOX JURY in the late 50's and independent television variety shows. She had two sons by Dawson, Mark and Gary. The marriage lasted until 1966.



SCENT OF MYSTERY was a much hyped 70mm feature filmed in Smellovision (!), a gimmick process later revived by John Waters for his POLYESTER (81). Showman producer Mike Todd (Avrom Goldbogen) had successfully backed the epic AROUND THE WORLD IN 80 DAYS (56). SCENT, a Hitchcock-like chase story filmed in Spain, starred Denholm Elliott with Peter Lorre. Dors had a brief role as a taxi driver (Todd's wife Elizabeth Taylor was in it too). In 58, while SCENT was in production, Mike Todd died in a plane crash. He was on the way to a New York dinner to be named "Showman Of The Year." By the time his movie was released (60), he wasn't around to promote it, critics ridiculed it and it was a commercial flop. In 1960 Dors settled out of court with RKO (for \$200,000) and

recorded an LP, Swingin' Dors (on Columbia). UK singles were released by EMI and MGM. Check out Va-Va-Voom (Rhino, 85) for a sample of her singing. She continued to work on the International cabaret circuit, playing around Europe, in Vegas, the far East, and in South Africa, and a fake autobiography (Swingin' Dors) was published. When Diana wrote her "memoirs" about her life with Dennis Hamilton, the Archbishop of Canterbury denounced her from his pulpit.

KING OF THE ROARING TWENTIES (THE STORY OF ARNOLD ROTHSTEIN) (61) was directed by Joseph M. Newman. The Allied Artists release, starring David Janssen, was based on the 1919 World Series. Dors was 4th billed, but her role was small. The same year, she

- 46 **CODE OF SCOTLAND YARD**/THE SHOP AT SLY CORNER
 47 DANCING WITH CRIME
 HOLIDAY CAMP
 48 **OLIVER TWIST**
 GOOD TIME GIRL
THE CALENDAR
 MY SISTER AND I
 PENNY AND THE POWNALL CASE
 HERE COME THE HUGGETTS
 49 VOTE FOR HUGGETT
 IT'S NOT CRICKET
 BOY, A GIRL, AND A BIKE
 DIAMOND CITY
 50 DANCE HALL
 WORM'S EYE VIEW
 51 LADY GODIVA RIDES AGAIN
 52 THE LAST PAGE/MAN BAIT
 MY WIFE'S LODGER
 IS YOUR HONEYMOON REALLY NECESSARY?
 53 THE GREAT GAME
 IT'S A GRAND LIFE
 THE SAINT'S GIRL FRIDAY/THE SAINT'S RETURN
 54 THE WEAK AND THE WICKED
 AS LONG AS THEY'RE HAPPY
 on RHEINGOLD THEATRE
 55 **A KID FOR TWO FARTHINGS**
 VALUE FOR MONEY
 ALLIGATOR NAMED DAISY
 MISS TULIP STAYS THE NIGHT
 56 YIELD TO THE NIGHT/BLONDE SINNER
I MARRIED A WOMAN (United)(USA)
 on THE BOB HOPE SHOW
 57 **THE LONG HAUL**
 TREAD SOFTLY STRANGER
THE UNHOLY WIFE (USA)
 LA RAGAZZA DEL PALIO/THE LOVE SPECIALIST
 (Italy)
 58 **ROOM 43**/PASSPORT TO SHAME
 on KEEP IN STEP
 60 SCENT OF MYSTERY
 61 **KING OF THE ROARING TWENTIES** (THE STORY OF ARNOLD
 ROTHSTEIN) (USA)
 ON THE DOUBLE
 ENCONTRA A MALLORCA (Spain)
 on STRAIGHTAWAY
 62 MRS. GIBBONS' BOYS
 on ALFRED HITCHCOCK PRESENTS
 63 WEST ELEVEN



*THE LONG HAUL with
Victor Mature*

- on ALFRED HITCHCOCK PRESENTS, BURKE'S LAW
 64 ALLEZ FRANCE/THE COUNTERFEIT CONSTABLE (France)
 on ELEVENTH HOUR
 66 THE SANDWICH MAN
 67 **BERSERK!**
 DANGER ROUTE
 68 HAMMERHEAD
 69 BABY LOVE
 70 **DEEP END** (UK/Ger)
THERE'S A GIRL IN MY SOUP (Goodtimes)
 QUEENIE'S CASTLE (Yorkshire TV series, to 72)
 on THE MISFIT (ATV series)
 71 **HANNIE CAULDER** (UK/Sp/Fr)
 72 **THE PIED PIPER**
THE DEVIL'S UNDEAD/NOTHING BUT THE NIGHT
THE AMAZING MR. BLUNDEN (Media)
 EVERY AFTERNOON
 73 **THEATRE OF BLOOD**
FROM BEYOND THE GRAVE/THE UNDEAD
STEPTOE AND SON RIDE AGAIN
 ALL OUR SATURDAYS (Yorkshire TV series)
CRAZE (Simitar)/DEMON MASTER
 THE AMOROUS MILKMAN
 BEDTIME WITH ROSIE
 THREE FOR ALL
THE GROOVE ROOM/SWEDISH WILDCATS/WHAT THE
 SWEDISH BUTLER SAW
 75 ADVENTURES OF A TAXI DRIVER
 NURSE WILL MAKE IT BETTER/THE DEVILS WEB
 on THE SWEENEY
 76 KEEP IT UP DOWNSTAIRS
 on JUST WILLIAM (TV series)
 77 **ADVENTURES OF A PRIVATE EYE**
 79 CONFESSIONS FROM THE DAVID GALAXY
 AFFAIR/STAR SEX (cameo, sang title song)
 THE PLANK (UK TV)
 on SHOESTRING
 81 THE DIANA DORS SHOW (Southern TV)
CHILDREN OF THE FULL MOON (Thriller)
 DR. JEKYLL AND MR. HYDE (UK TV)
 TIMON OF ATHENS (UK TV)
 82 on MORECAMBE AND WISE CHRISTMAS SPECIAL
 83 **THE UNICORN**
 84 **STEAMING**

also: PANTOMIME QUIZ (US quiz show 50-63) - regular for one season,
 DOUGLAS FAIRBANKS PRESENTS (50's UK series), JUKE BOX JURY, DIXIE
 OF DOCK GREEN, GOOD MORNING BRITAIN...

ALLEZ FRANCE/THE COUNTERFEIT CONSTABLE (64)
 and recorded another single: "So Little Time"/"It's Too
 Late" (released by Smash in America).

In 65 Richard Dawson became a regular on the
 Bing Crosby backed WWII POW comedy series
 HOGANS HEROES. By 66, he and Dors were divorced
 and she moved back to England. Dawson landed other
 US TV roles and later became the original guest kissing
 host of FAMILY FEUD (77-85). Dors and many comedi-
 ans had cameo roles in THE SANDWICH MAN (66).
 Her career had deteriorated so badly that at one point
 she performed to drunken soldiers in Germany and
 often had to endure the comments uttered in British

working-men's clubs ("Get 'em off!" and "Show us your tits!"). In 67 the wax figure of Diana Dors from Madame Tussaud's was featured prominently on the cover of The Beatles' Sergeant Pepper LP and her new career as a character actress began with **BERSERK!** The Columbia release was her first US release in 6 years. Joan Crawford starred as the owner of a circus and Judy Geeson is her killer daughter. Ty Hardin and Michael Gough are featured and the 3rd billed Dors is sawn in half (again!). "That was fascinating. I'd always wanted to meet Joan Crawford. She was one of the great legends of all time. There is another actress I hope I have the opportunity of working with and that's Bette Davis because I think she's a much better actress than Joan Crawford ever was. Joan Crawford was a great screen personality but I think that Bette Davis, first and foremost, is an actress." **DANGER ROUTE (U.A., 67)** was an Amicus production, directed by Seth Holt. Richard Johnson starred as a spy, with Carol Lynley. Dors played a housekeeper. Jayne Mansfield also died in 67.

In 1968, while guesting on an Australian talk-show (**THE INQUISITORS**) Diana fell in love with actor Alan Lake whom she married in London. Although much younger than Diana, the marriage was more successful than her previous ones, despite Lake's drinking problems. She bore another son, Jason, who often visited her other two sons in America. When Diana and Alan died, her son Gary became Jason's guardian. She was a resort operator in **HAMMERHEAD (Columbia, 68)** starring Vince Edwards. In **BABY LOVE (Avco Embassy, 69)** she was an alcoholic mother in the prologue. **DEEP END (70)** was a serious German/British production directed by Jerzy Skolimowsky. The cult film stars John Moulder-Brown and Jane Asher. "I did a small cameo in **DEEP END** and that received fantastic critical notices. Really, out of all the films I've done, there are just a handful that I can look back on and be proud of." **THERE'S A GIRL IN MY SOUP (Col., 70)**, directed by Roy Boulting, starred Peter Sellers and Goldie Hawn, and had music by Mike D'Abo (from Manfred Mann).

In 1970, Dors landed a sitcom lead on the ITV

series **QUEENIE'S CASTLE** which lasted to 72. She played the "warlike Yorkshire accented" matriarch of a group of working-class lads (among whom was Freddie Fletcher who appeared as the older brother in Ken Loach's **KES**). The series was set in a council-house estate and the opening image showed the now-demolished Hulme Council Estate in Manchester which began falling apart six months after its construction by a Labour Council in the late 60's! That same year her husband Alan's drinking led him into a pub brawl with one-hit singer Leapy Lee (of "Little Arrows" fame). He pulled a knife on Alan. Lee received three years while Alan got 18 months. Diana visited Alan in prison and often slipped him whisky, unaware that he was an alcoholic. After Alan's release, Diana bought him a horse to celebrate, but it resulted in an accident. Alan broke his back and shoulder in five places when it bolted. Alan increased his drinking to cope with the constant pain. Both Diana and Alan later converted to Catholicism with actor Lionel Jeffries being godfather.

HANNIE CAULDER (Col., 71) was a western starring Raquel Welch, Robert Culp, Ernest Borgnine, Strother Martin, Jack Elam, Christopher Lee, Stephen Boyd, and Dors as a madame. "I've trained as an actress and all that sex glamour publicity stuff had gone long before. It was merely a sort of side step really. So when I went back to being a serious actress, it was very nice for me to take off where I'd left off so many years before." At the time, she said "I'm forty now and can't go on playing good time glamour girls and tarts forever. I want to play women my own age, now and in the

future." In 1972, she was part of a campaign for allowing convicts the opportunity of having sexual intercourse with their wives. She also visited the notorious Kray Brothers (who were portrayed in Peter Medak's **THE KRAYS - 90**) in prison. She acted in three interesting but badly released features that year. **THE PIED PIPER** was Jacques Demy's dark version of the old German legend, starring singer Donovan. It shows the black plague and was clearly anti-organized religion. In America, Paramount dumped it on an unpromoted double bill with the science fiction movie **Z.P.G.** (star-

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 Directed by ALVIN RACKOFF · Produced by JOHN ELLIN · Screenplay by PATRICK ALEXANDER · A COLUMBIA PICTURES RELEASE

ring Oliver Reed). *THE AMAZING MR. BLUNDEN*, based on *The Ghosts* by Antonia Barber was directed and written by actor and friend Lionel Jeffries. In 1928 the evil housekeeper Mrs. Wickens (Dors) menaces children (including Lynne Frederick). "That was a beautiful film. I played the villainess, a sort of female Sweeney Todd. They tarted me up, padded me out, and had me looking like I was 60. They even blackened out my teeth and gave me a wig that made me look bald when someone snatched it off my head. As the final straw, they put a wart on my chin. I really went over the top with that film but I had a ball. Lionel became such a great director." *THE DEVIL'S UNDEAD/NOTHING BUT THE NIGHT* was the first of a planned series from Charlemagne Productions (run by Christopher Lee and Hammer's Anthony Nelson-Keys). Peter Sasdy directed and Lee starred as Col. Bingham, with Peter Cushing. Lee's old friend Dors was 3rd billed. It turns out that the people who run an orphanage off the coast of Scotland have had their personalities transformed into possessed children. "I play a triple murderess with a record of assault, larceny, and prostitution. I play a mother who fights to get her daughter back from an orphanage. I was hunted all over like a wild animal in the moors. I wore a red wig, my clothes were dirty and dishevelled, a million miles from my old image."

In *THEATRE OF BLOOD* (U.A., 73) starring Vincent Price and Diana Rigg and directed by Douglas Hickox, Dors is strangled by her husband (Jack Hawkins), as in Shakespeare's *Othello*. Her role was small but at least *THEATRE* received good distribution and is remembered as one of Price's last great roles. *FROM BEYOND THE GRAVE/THE UNDEAD* (Amicus) was an anthology of R. Chetwynd-Hayes stories. Dors was in *The Act Of Kindness* segment (about witchcraft) with Donald and Angela Pleasence. At the time, Dors (whose characters usually die in horror movies) said "I've played my share of drunken sluts, good time girls, and whores. Being bumped off is really no novelty for me. I've been shot, hanged, strangled, gassed, burned to death and even pushed over a cliff. And for a TV episode of *ALFRED HITCHCOCK PRESENTS*, I was sawn in half by an electrical buzz saw." *STEPTOE AND SON RIDE AGAIN* (73)

was a sequel based on the British TV series that *SANFORD AND SON* was adapted from. She also starred in the Yorkshire TV sitcom *ALL OUR SATURDAYS* in 73.

DEMON MASTER/CRAZE (73) was next. See page 71. *THE GROOVE ROOM* (aka *SWEDISH WILDCATS/WHAT THE SWEDISH BUTLER SAW...*) was directed by Vernon Becker (and Joseph Sarno). The 3D feature with a Victorian setting was the first of British sex comedies Dors had roles in. Sue Longhurst and other young beauties had many nude scenes and Dors was a madame. It was re-issued several times under various titles and played in drive-ins and on cable TV for years. *THE AMOROUS MILKMAN*, *BEDTIME WITH ROSIE* and *THREE FOR ALL* followed. In 74 she also appeared on

stage playing Jocasta in *Oedipus* at the Chichester Festival and her name was dropped on the New York Dolls' *Too Much Too Soon* LP ("It's Too Late").

ADVENTURES OF A TAXI DRIVER (75), starring Barry Evans, was a UK hit. *NURSE WILL MAKE IT BETTER/THE DEVIL'S WEB* (75), written by Brian Clements, was part of the Thriller series of TV features. She and Alan Lake appeared on an episode of the long-running BBC kindly cop series *DIXON OF DOCK GREEN* (1955-75) starring Jack Warner (who had also starred in her earlier British films *HOLIDAY CAMP*, *HERE COME THE HUGGETTS* and *VOTE FOR HUGGETT*). In this episode, Diana played a plump, down-to-earth middle-aged "no-nonsense" lady who has no affectations, a character identical to the person I interviewed that night in Swansea. During the year of punk rock, she played the grotesque Mrs. Bott in the TV series *JUST WILLIAM* (76). *KEEP IT UP DOWNSTAIRS* (76) with Sue Longhurst, Mary Millington, and Francoise Pascal and *ADVENTURES OF A PRIVATE EYE* (77) with Suzy Kendall and



THE PIED PIPER



THE AMAZING MR. BLUNDEN

John Pertwee were more sex comedy sequels. "The trouble is that there are so many good actors in this country and they are obliged to work in films like that because there is nothing else for them to do. This is why I get so sad. There is no film industry here anymore and the only type of films being made are either horror or sex films. I'm very fortunate because I can do cabaret as well as write books. I've gotten two number one best sellers and have many more strings to my bow. But if I was sitting around, as the majority

of actors and actresses are today waiting for an acting role to come along, then I'd never work unless I did horror films and sex films. I think it's very sad because we do have some marvelous actors and actresses in this county."

When asked if Britain and America wasted her potential, Diana answered "Well, I suppose they have really. But we're back to the fact that Hollywood had a very big star making industry. We also had one for a very short time with Rank, but that collapsed when I was really beginning to get going. So whatever happened to me has been brought about by myself and when one talks about 'they,' I really don't know who 'they' are because there is no one organisation anymore. 'They' are all independent producers so therefore we cannot lay the blame for anything at anybody's feet because everybody's working for themselves as opposed to working in big studios like MGM or 20th Century Fox. I've done nothing very spectacular (recently) because I've been too busy writing. I'm off to Singapore, Australia, and New Zealand next week to promote my second book (*For Adults Only* - 78). When I come back I'm going to begin work on my third book (*Dors By Dors*) which is going to be a very straightforward biography." Diana tended to be away from home a lot, needing the money to keep her loved ones in comfort by dissipating her talents by constant cabaret performances (similar to the one she gave in Swansea during 1978). That year Diana Dors was featured in Cal Beck's (ahead of its time) *Scream Queens* book (which some additional quotes here are from).

She sang the title song, and had a cameo (with husband Alan Lake) in *CONFESSIONS FROM THE DAVID GALAXY AFFAIR* (79). Star Mary Millington (also in *THE GREAT ROCK 'N' ROLL SWINDLE*) had prob-



CRAZE with Jack Palance

lems with taxes, shoplifting, drugs, and divorce. She killed herself the year it was released. In 80, Diana played Adam Ant's fairy Godmother in his "Prince Charming" video. *THE DIANA DORS SHOW* (Southern TV, 81) was an afternoon talk show and *Dors By Dors* was her new autobiography. Most of her last credits were for television. *CHILDREN OF THE FULL MOON* was part of the *HAMMER HOUSE OF HORROR* series of TV features. *THE UNICORN* (83) was Carol Reed's half hour remake of his *A KID FOR TWO FARTHING*S. Diana contracted meningitis and cancer. She survived the first but the second eventually killed her. During her final years, she did voluntary work for several religious and charity groups.

Diana appeared to good advantage in her last film, Joseph Losey's *STEAMING* (Col., 84), starring Vanessa Redgrave and Sarah Miles. But her cancer returned and killed her at the age of fifty-four. Alan was at her bedside when she died and he shot himself in a car a few months later. It was later revealed that he had a brain

tumor for the last two years of his life, a secret he shared with Diana. Lionel Jeffries has spoken in sympathy about this tragic end stating that after Diana's death, Alan had nothing to live for. Diana Dors had a mixed career. She had the potential of being a serious actress as *YIELD TO THE NIGHT* demonstrated. But despite the uneven nature of the

films she appeared in and the tragedy of her lost potential, she did become an accomplished character actress towards the end of her career. Whether as 50's British sex symbol or character actress, she will always be fondly remembered. "The figure was fabulous, but my face was never much, little eyes and lips like rubber tires, I did well because I was the first and only British blonde bombshell."

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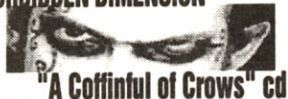
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ALEX D'ARCY

Interview by David Del Valle

Living in Beverly Hills in the 80's was a ripe time for meeting old Hollywood. On a good day you could see the likes of John Abbott or Jesse White at the market or Alan Napier and Ian Wolfe at the ATM. Every Sunday at 4 PM Reggie Nalder would take me to the Academy for SAG screenings. At several of these we would run into Alex D'Arcy. Alex and Reggie had known each other in Europe, years before Hollywood. I believe Reggie made two French films with Alex as well. I recognized D'Arcy from HORRORS OF SPIDER ISLAND, and of course BLOOD FROM DRACULA'S CASTLE. His career went all the way back to Rex Ingram and a screen test with Garbo! But having seen those exploitation films in my school days, Alex D'Arcy will always be Dracula for me. Reggie brought Alex over to my apartment one afternoon and we did a career tape, in case I decided to help Alex with his memoirs, entitled Curse Of The Handsome, from a line spoken in MAN ON A TIGHTROPE, a German film D'Arcy made with Fredric March. Although we never got around to working on a book together, I would see Alex frequently, sitting in sidewalk cafes. Then he returned to Europe and I never saw him again. I will always remember him as a very aristocratic, elegant man in the Valentino tradition - never seen in public unless he was dressed like a playboy movie star with a monacle - an original.

Actor Alex D'Arcy was born Alexander Sarruf Efflatoun in Cairo, Egypt in 1908. His father was a Turkish Pasha who owned cotton fields in Egypt and his mother was French. Before moving to Hollywood, he was in "a dozen" French and British movies. THE GARDEN OF ALLAH (MGM, 27) was a (now lost) silent Rex Ingram feature, shot in Nice in the south of France, where the director had his own studio and on location in Morocco. D'Arcy had a small role in CHAMPAGNE (28), an early Alfred Hitchcock film. "Hitchcock remembered me when I came to America." PARADISE (29) was made in England and starred Betty Balfour, and Rene Clair's A NOUS LA LIBERTE (31) and Jacques Feyder's LA KERMESE HEROIQUE/ CARNIVAL IN FLANDERS (35) were French.

Warners brought D'Arcy to Hollywood, but he usually worked for other studios. D'Arcy's first American roles were in major hits. THE PRISONER OF ZENDA (U.A., 37) starred Ronald Colman and Douglas Fairbanks Jr. and was directed by John Cromwell. THE AWFUL TRUTH (Col., 37) was a screwball comedy with Cary Grant and Irene Dunne. D'Arcy played a vocal coach. "An Englishman came to interview me, because he was writing a book about Cary Grant. I said, we were pretty good friends, but one time

he tried to direct a picture, to direct me. I have a pretty bad temper. I don't let anybody push me around. And the director was a very good director, Leo McCarey. He was the greatest. When we played a scene he laughed so much that he made you feel good. I said, 'Cary, we have a director here. You are not the director.' From then on he was very nice. No more problems. I met him afterwards and had dinner with him once when he was married to

Barbara Hutton. They asked me, do you know if he was homosexual. I said 'I don't think it's a mystery.' I don't think he was hiding. He likes what he likes, that's his business. It doesn't bother me. At the time we were shooting THE AWFUL TRUTH he had a boat with a pianist, a young fellow, that's when I knew, but his manners were not effeminate. The scene in THE AWFUL TRUTH, behind the door with the hat was selected the funniest scene of the year." Leo McCarey took home an Oscar.

"Cesar Romero and me were the two best dancers in town, ballroom dancing. There was a famous club, the West Side Tennis Club, all the stars belonged there at the time. I played tennis with Gershwin. I play very good tennis. I still play today. I used to go to Jack Warner's every weekend, to play. Tennis was the open door for everything. The first time I came there, I was going with Simone Simon. I made a

picture with her in Europe, in Budapest. When I came here she took me around and I joined the club. I remember the first day we played there, after playing tennis, she said 'I'm sorry, I have to go and have my douche.' Douche in French means shower but everybody said "what!?" We used to play games every weekend, charades. And then we used to hide in boxes and turn the light off. One night I had a girl with me and we were hiding in the locker rooms. And somebody grabbed my balls and the light came on and it was Cesar Romero. I saw him the other day. He looks wonderful. He's fantastic."

"I have a story with Alfonso, his mother and father were the King and Queen of Spain, he was my best friend in Paris. One day we went to Maxim's for dinner. His mother and father went to see a show. His mother asked him to come and visit at the theater. We go in a car and I'm driving, we drove to the theater and a big police security guard says 'Where the hell do you think you're going?' Alfonso says, we're going to see my mother. He says "who is your mother?" 'She's the queen of Spain.' He says, 'Oh is that so? Well go and see my father, the King Of England!' Alfonso was the heir to the throne at the time. In 37 or 38 we lived together in New York. I also have stories about Farouk, King Farouk. Other releases from 1937 were STOLEN HOLIDAY (WB) with Claude



HOW TO MARRY A MILLIONAIRE

Rains and Kay Francis, directed by Michael Curtiz, and SHE MARRIED AN ARTIST (Col.) with John Boles, Francis Drake, and Albert Dekker. FLIGHT TO FAME (Col., 38) starring Charles Farrell and Jacqueline Wells, had a plot dealing with a death ray invention. The second entries in two famous series followed. AFTER THE THIN MAN (MGM, 39) starred William Powell and Myrna Loy and featured George Zucco and the Hal Roach production TOPPER TAKES A TRIP (U.A., 39) starred Constance Young as a ghost with Cosmo Topper (Roland Young). It was set at the Riviera and D'Arcy played The Baron.

"She had died in the first picture, in an accident, with Cary Grant, and her ghost came in the second picture, which I was in. We had a scene at the beach where, when I went to sleep, she pulled my trunks off. I was stuck there, I couldn't get out because I had no trunks, I was naked, you know. So the next day, there was a little dog which we used in THE AWFUL TRUTH, the same dog was there, he was standing by me and some kids were playing with a huge ball. I saw the ball was coming at the dog and I put my hand out to stop the ball and the dog got scared and he jumped up and he bit me right here, two little holes, so we had to stop shooting. The next day Constance Bennett in a shot with the Countess DeGrasso, she was a big socialite here, she was with Gary Cooper for two years, she used to give the biggest parties in Hollywood. She had some arguments with her about something. I was a good friend of DeGrasso. So Bennett looks at me and said 'You shouldn't have bothered the dog, he wouldn't have bit you,' and I said 'Thank you very much, but I didn't ask for your opinion.' And then I have a line where I'm supposed to say, 'You're the lady of the beach.' and every time I say, 'You're the lady of the bitch.' So she gets mad and says, 'can't you learn our language!? It's beach, not bitch!' And I said, 'I'm sorry, but every time I look at you I think bitch.'"

"The Countess took me around every place you know. Marian Davies used to give a great party every year, at the 40 room guest house at the beach. We had dinner with Douglas Fairbanks Sr. and Jack Warner and other people. And I never drink. I was under contract at Columbia at the time. I never drink, but I got loaded that night for some reason. I had to rent an outfit, a trapeze outfit, it was a costume ball. I put a deposit on the suit and the fur hat. It was \$200 for the suit and \$50 for the hat, and that was fifty years ago. We walked, because the house was only three or four blocks. Who do I see but Harry Cohn - in a monk's outfit. If you ever see anything more ridiculous... I was pissed at him because he made a picture about boxing, and I was so qualified. I was fit at the time. I was all muscles. He didn't even test me. So I looked at him and I said 'You are the most ridiculous thing I have ever seen, and by the way, you son of a bitch, why didn't you test me for that part?' So he sees that I am drunk and I'm not aggressive, I never hurt anybody unless I'm hurt. They had a

huge swimming pool with a bridge. Everybody was loaded. I see a friend of mine, a producer from New York, having an argument with a big guy. So I go and say, 'Don't pick on my friend. You want trouble?, pick on me.' I take two steps back and I fall in the pool. They pulled me out and put me in a taxi. By the time I got home my outfit shrunk, I couldn't get it off. And I lost the hat in the pool. The next day I got up with a hangover, my boss mad at me, and \$250 in the red. That was my famous Marion Davies party." (Davies was the mistress of publisher William Randolph Hearst, the thinly veiled subject of CITIZEN KANE, and in DAY OF THE LOCUST Natalie Schaefer played a thinly veiled version of The Countess.)

FIFTH AVENUE GIRL (RKO, 39) was directed by Gregory LaCava and starred Ginger Rogers. D'Arcy played a phoney Count, a typical Hollywood role for him. CITY OF CHANCE (Fox) starred Lyn Bari and was directed by Ricardo Cortez. The year it was released (1940), D'Arcy married Arlene Whelan. Howard Hughes provided their air transport to Nevada. "I was with Howard Hughes for eight months. We were buddies, we were womanizers together. I was on a cruise with him for five weeks. Countess

DeGrasso was going with him at the time. We went to Mexico City and we met Mary Pickford and her husband. We were with them for a week, and then we went to Acapulco for three and a half weeks, fishing, you know. The boat captain was a gangster. I did not know he was a gangster. I got into arguments with him. I was much stronger than him physically."

BLONDE FROM SINGAPORE (Col., 41) was directed by Edward Dmytryk and starred Leif Erickson and Florence Rice. During the early 40's D'Arcy did some Broadway acting and tested for some films that were never produced. "I made a test with Garbo, but the picture never materialized, but I have photos of the test. We were supposed to make a picture about Europe, this was 50 years ago, about a foreign king, and I was supposed to be the son of the king.

She was the mistress of the king. We tested for about a week. She was very nice, very shy, a charming woman." MARRIAGE IS A PRIVATE AFFAIR (MGM, 44) starred Lana Turner. He was going to be in FRENCHMAN'S CREEK (44) but was drafted. After the war he ran a restaurant in Berlin with his 2'nd wife (who was German). They had a daughter (Susana D'Arcy). D'Arcy's return to films came in 1953.

MAN ON A TIGHTROPE (20'th, 53) filmed in West Germany, was about a circus from Czechoslovakia. "Time and Life magazines said the best performance was by Alex D'Arcy as the handsome lion tamer. Here I am in a picture by Elia Kazan, with Fredric March, top stars, Richard Boone, and Howard Hughes' girl (Terry Moore). Kazan was a strange guy. He's the one that gave names in that Communist thing, it was pretty lousy. I was then very friendly with (20'th Century Fox head) Darryl Zanuck. I was with him for three years, like family. Here I am, getting great notices and I'm an



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intimate friend of the Zanucks and I'm nothing. For one month Kazan used me as background, with the lions, because he resented Zanuck, he was the boss. The whole cast was laughing at me. Everything was on location. One day I get a call, 'Hurry Up! Kazan wants you!' I said, 'Tell Kazan to go and fuck himself! I'm going back to the hotel, I'm taking my car and going back to Paris. I want out of this picture. Everything I did, I can be replaced. So fuck him!' So he (the messenger) calls back in a half an hour and says 'Kazan wants to talk to you and apologize.' So I went and Kazan stops shooting and said 'Alex, I apologize. You're right. I didn't realize.' Then I started my scene and I'm the best in the picture. Everybody said it, even while we were shooting. The circus has escaped from the iron curtain, I was a coward in the picture, only brave with the lions. Fredric March comes to me nervous and upset. I think he's going to ball me out about his wife, I used to lay his wife, in the picture. I say 'Please, please, keep her away from me,' and he looks at me and says 'If you weren't the last lion tamer I'd have a good mind to kill you.' I said 'The Curse of my life is to be a handsome man.' I told Kazan, every place I go people are going to laugh at me. He said, not if you play it the way I tell you. So I say it with humility and it came out good. Kazan was a good director for the actors. He was very good. I introduced Gloria Grahame to my stand-in, a French guy, and she went with him for a year and a half. And she got a baby from him, a girl. She was married to Nicholas Ray at the time. She was kind of strange, but basically she was nice." Cameron Mitchell (PV #19) was also in MAN ON A TIGHTROPE.

The same year D'Arcy, back in Hollywood, was in VICKI (20th) the film noir remake of I WAKE UP SCREAMING, starring Jeanne Crain, and the more famous HOW TO MARRY A MIL-



HORRORS OF SPIDER ISLAND

LIONAIRE (20th) with Marilyn Monroe. "She was insecure, the poor girl, I feel sorry for her. She was late every day. To work with her was a pain in the ass. Lauren Bacall and Betty Grable, they were furious at her. I had one scene to play with her, she had one word to say, it was 'unbelievable.' It didn't come out perfectly at first and the heat was terrible. I was working under difficult physical conditions and Negulesco, the director, said 'We are changing some of the dialog. Take a half an hour and study the new dialog.' A few

changes. So we start shooting and we do the whole thing, no problem. She didn't like the way she said 'unbelievable.' The coach comes, the director comes, but I was the one that had the dialog. We did it four times. The fourth time I got total fucked up, and I said 'I've had it.' So we stopped and when we came back, I said 'Marilyn, I'll do this once more. That's my last time.' She looked at me kind of surprised and said, 'Oh, I'm sorry. I'm sorry.' She wasn't a bad girl, she was just insecure and she was a very unhappy girl. Two years ago they asked me to go to a memorial at the cemetery on her birthday. I met her fan club there. I made a speech. I said 'I hope she's found, in the world where she is, the happiness that she didn't have in this world.' Lauren Bacall was great, a real pro. I never saw competition between them. They were very different. Marilyn played the dumb blonde. Betty Grable never played the dumb blonde. She was a pretty smart cookie you know. The only reason they resented her was because of her lack of professionalism."

"An actor is 100% luck. If you have talent, it's good, it doesn't hurt. But it's better to be a bad actor in a great picture, with a good director, a good story. The main one is the writer, he produces the main theme that feeds you. Then the director, then the camera-

man, then the cutter. The combination of those key people make it good or bad. I don't care what kind of an actor you are, if you're in a lousy picture, you look lousy. There are personality actors and there are real actors. Olivier, Burt Lancaster. He's an actor. They are real actors. Clark Gable and Cary Grant were personality actors. Gary Cooper was the same. Don't depress me, when I hear about great performance - bullshit! It's nothing. Me, 19 years old, I was on the front pages of all the papers in England. What the fuck did I know. I was lucky. I can say it because I'm 82, I was outstanding good looking. And I had a great personality. I was very funny. When I was in a show, they hated me. The leading man hated me. When I came to America that was my problem. Yesterday's happiness, tomorrow's sadness. This is our business. 90% end up sad. 10% end up alcoholics or commit suicide."

At some point, D'Arcy introduced the Polish Bela Davi to Darryl Zanuck. She became his mistress and he put her in three mid 50's American films (including THE EGYPTIAN). Eventually Mrs. Zanuck had her thrown out of the guest house. Davi made some more films in Europe, but she killed herself in 1971. Meanwhile D'Arcy was in the French LES CLANDESTINES (54). When released here (by William Mishkin) in 1961, it was renamed VICE DOLLS. D'Arcy's return, working for Zanuck, was short lived. His last two sizable roles in major studio American films were SOLDIER OF FORTUNE (55), starring Gable and Susan Hayward and directed by Edward Dmytryk, and the forgotten B film ABDULLAH'S HAREM (56).

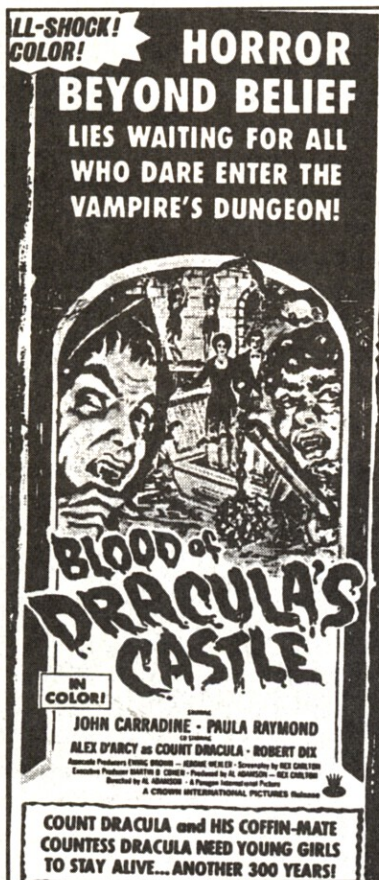
Back in Germany he starred in EIN TOTER HING IM NETZ (59) with Barbara Valentin. Producer Wolf C. Hartwig had just done THE HEAD and went on to make the Schoolgirl Report series. His backer was the Egyptian/French producer Gaston Hakim. "Oh yeah. That picture, I had to direct it. The director (Fritz Bottger) didn't know a thing about directing. But you know, it made a lot of money in Europe. And I was directing the fucking picture. I

rewrote the story, the way he had it was impossible. The actresses were second class actresses. I was a manager of a bunch of girls, the plane crashed on an island where there were giant spiders. And we tried to survive. When the spider bit you, you die, or you became a monster. I saved the girls, but then the spider bit me and I became a monster and I start trying to kill the girls." This incredible sex/horror film played in America as IT'S HOT IN PARADISE, then again, with a different edit (in '65) under the title it's known for now - HORRORS OF SPIDER ISLAND (PV #17). To

today's exploitation movie fans, it's D'Arcy's main credit (!). He also played a film producer in another German movie with sex symbol Barbara Valentin, THE FESTIVAL GIRLS (60).

In 1964 he was 4'th billed as The General in FANNY HILL: MEMOIRS OF A WOMAN OF PLEASURE. The U.S./German production was directed by Russ Meyer and produced by Albert Zugsmith. The same year producer/director Zugsmith put D'Arcy in his THE INCREDIBLE SEX REVOLUTION and the actor had a role on an episode of VOYAGE TO THE BOTTOM OF THE SEA. Gordon Douglas directed the Jerry Lewis sci fi comedy WAY... WAY OUT (66). "For me he was funny when he was a nightclub man. The French love him. Unbelievable! He wanted to direct and star, it was impossible. The only good thing that happened, he got sick after one week. For four weeks I got paid." More TV roles (BATMAN and DANIEL BOONE) came in '66, followed by a small role in Roger Corman's THE SAINT VALENTINE'S DAY MASSACRE (20'th, 67).

Al Adamson's BLOOD OF DRACULA'S CASTLE featured D'Arcy as a humorous Gomez Addams style Count Dracula, Paula Raymond as his Countess, and John Carradine as the butler. It was planned as a rip off production by the producers, and nobody was paid. "Oh my God! That's something I'd like to try and forget. The writer (Rex Carlton), he wrote the play for Jayne Mansfield, he committed suicide on Sunset. He was a good friend of mine and he asked me 'Please Alex, will you do that picture for me!' and I said 'It's ridiculous,' and he said 'Please, as a favor to me!' I did it as a favor to him. I did it as a joke. We were laughing it up, thank god! It was in an old castle in the desert, 80 miles from here. We drove every day. It's something I really would really like to forget. I was very lucky. Most of the pictures I did were good pictures. Many were big hits, you know. But this one, Jesus Christ!" Crown International released it in '69. See PV #19 (Al Adamson interview) for more on this notorious production. D'Arcy was back being directed by Russ Meyer in THE SEVEN MIN-



With Paul Raymond

UTES (20'th, 71), also with Carradine, then was in Sam Fuller's German feature DEAD PIGEON ON BEETHOVEN STREET (72) before he retired from film acting after 45 years. "I had one thing, my eyes. When I worked with Gable, who was a nice man and a good friend, he was upset with me. There were a lot of scenes where I came out too much. People went to see Clark Gable and they remembered me more than him. It had nothing to do with my talent, I just had that kind of personality. That comes out." Alex D'Arcy died in 1996.

PV

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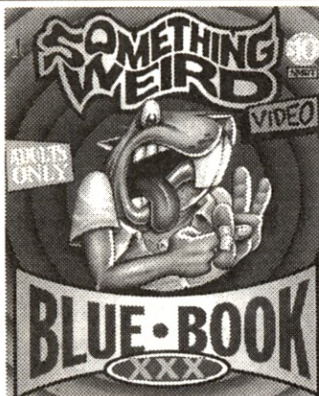
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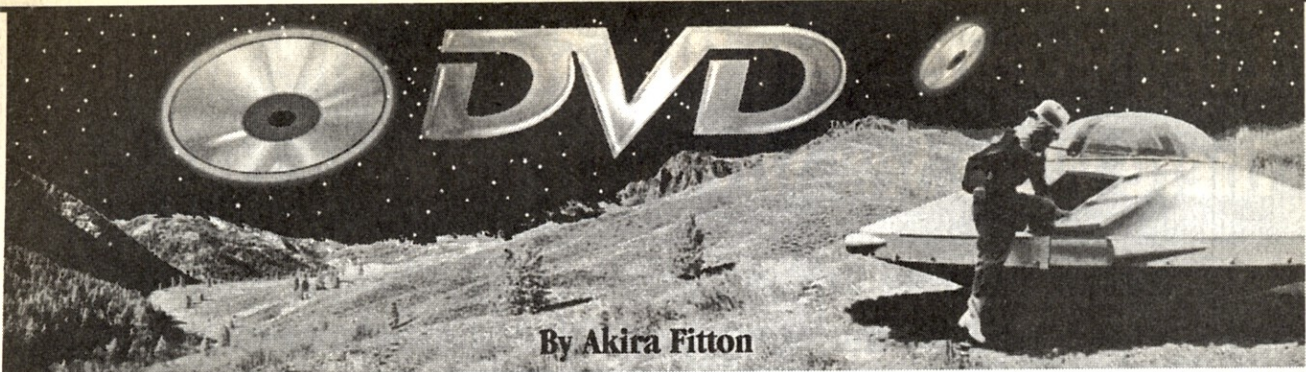
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By Akira Fitton

DVD or Digital Versatile Disks are 5-inch disks that look exactly like CDs. In order for a film to fit on a disk this size, it has to be compressed digitally. The compression can cause light to sparkle, walls to shift or jump about and the image to wave like a flag. If it is done well, these qualities may be at a minimum or unnoticeable. This compression has created a new aspect to be rated. I will rate the picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. ST stands for Subtitled either in Spanish, French or English. FF means full frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed) in one of the many formats available, like 16:9 or 2.20:1 or 2.35:1.

π (Artisan) 1997, 85 mins., D/W-Darren Aronofsky, P-Eric Watson, B/W, WSV, trailer, director commentary by Aronofsky, actor's commentary, behind-the-scenes montage, lost scenes, music video, cast & crew information, production notes, Dolby, P-4, C-4, S-4.

Sean Gullette, Mark Margolis, Ben Shenkman, Samia Shoaib, Pamela Hart, Ajay Naidu, Joanne Gordon and Stephen Pearlman.

The director won the best new director award at Sundance, we learn from one of the many features on this well-made DVD. This low budget thriller is a big surprise, incorporating madness, math, the stock market, Hasidim and the Kabbalah. Max Cohen accidentally discovers hidden numbers in connection to pi that can either give him predictions to the stock market, the name of God or drive him insane.

Document of the Dead (Synapse) 1979/89, 84 mins., D/W/P-Roy Frumkes, SV, audio commentary by Roy Frumkes and others, mono, P-3/4, C-4, S-4, 6 mins. of deleted footage, interview segments from the set of TWO EVIL EYES.

Frumkes, George Romero, Richard Rubinstein and Tom Savini.

Fairly well-made documentary about George Romero with some interesting behind-the-scenes footage of Romero making his various films, especially DAWN OF THE DEAD. Lots of interviews with cast and the special effects supervisor, Tom Savini. Interesting for both horror fans and people wanting to make low budget films.

Quatermass and the Pit (Anchor Bay) 1967, 98 mins., D-Roy Ward Baker, W-Nigel Kneale, P-Anthony Nelson-Keys, WSV, UK & US trailers, 60- & 20-second TV spots, Dolby, audio commentary by Baker and Kneale, World of Hammer episode entitled SCI-FI, P-4, C-4, S-4.

James Donald, Andrew Kier, Barbara Shelley, Julian Glover.

(FIVE MILLION YEARS TO EARTH) A great film all around, well acted and directed. A spaceship is discovered in the construction of a London subway (underground) and we find out that humans might have originated on

Mars five million years ago. This is interesting considering the recent news about microscopic fossils found on a Martian meteorite that suggest life might have been brought here from Mars. The audio commentary is very interesting as Kneale and Baker talk about how they made this film and how it compares to the other Quatermass films.

12 Monkeys (Universal) (Collectors Edition) 1995, 130 mins., D-Terry Gilliam, W-David Peoples & Janet Peoples, Based on LA JETEE (1962), P-Charles Rovin, WSV, trailer, talent bio's, Dolby, audio commentary by Gilliam and Charles Rovin, behind-the-scenes doc. — THE HAMSTER FACTOR AND OTHER TALES OF 12 MONKEYS (100 mins.), P-4, C-4, S-4. Bruce Willis, Madeleine Stowe, Brad Pitt and Christopher Plummer.

Cole (Willis) has the same dream over and over again. They send him into the past to try and find the secret to the 12 Monkeys. It has some connection to a worldwide plague and his recurring dream. THE HAMSTER FACTOR doc. is an extremely entertaining documentary that goes beyond the usual behind-the-scenes press kit stuff and shows the trials and tribulations of making a film. A fun and interesting DVD with great features and everything on this disk is excellent quality.

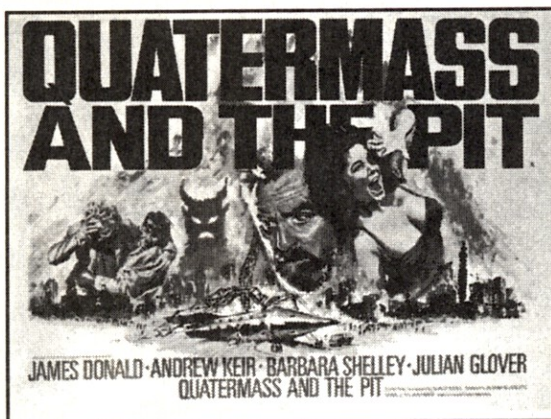
Straw Dogs (Anchor Bay) 1971, 118 mins., D-Sam Peckinpah, W-David Z. Goodman & Peckinpah, P-Daniel Melnick, Dolby, P-4, C-4, S-4.

Dustin Hoffman, Susan George, Peter Vaughan, T. P. McKenna, David Warner.

A very adult film, if slightly dated in attitudes toward women. An American physicist (Hoffman), has problems with his new Irish wife (George) when they settle in her home town in Ireland. He hires local men to work for him on his secluded home, but some of them have a history with the wife and they rape her. Warner plays the town child molester that Hoffman ends up sheltering, which leads to a violent climax. The film shows how Peckinpah, through his editing and direction, is a master of sustained action and suspense.

Enter the Dragon (Warners) (Special Edition) 1973, 102 mins., D-Robert Clouse, W-Michael Allin, P-Fred Weintraub & Paul Heller, WSV, 4 trailers, 7 TV spots, production notes, behind-the-scenes doc., BRUCE LEE: IN HIS OWN WORDS, doc., intro and interview with Linda Lee Cadwell, audio commentary by producer Heller and writer Allin, Dolby, P-4, C-4, S-4.

Bruce Lee, John Saxon, Ahna Capri, Shih Kien, Jim Kelly. With more features than you can shake a nunchaku at, this is a must for any martial art film collector/fan/practitioner. A young Sammo Hung in the opening scene and young Jackie Chan in a neck-breaking spot-me-if-you-can stunt. The box fails to mention the extras about Jackie Chan being the successor to Bruce (really a cheap tie-in to sister New Line's RUMBLE IN THE BRONX). Great extra features on this DVD but buy it for what Linda Lee Cadwell has to say about her late husband and son.



Barry Lyndon (Warner) 1975, 185 mins., D/W/P Stanley Kubrick, WSV, ST-F/E, production notes, Dolby, trailer, P-4, C-3, S-4. Ryan O'Neal, Marisa Berenson, Patrick Magee and Hardy Kruger. Kubrick originally wanted to make a film about Napoleon but because of two other competing productions made this instead. O'Neal plays the title character, an Irish rogue, and we follow him from a young man on the run to a soldier and finally a rich scoundrel suffering tragic consequences. A visual masterpiece that gets better with each viewing, especially now that you can see it letterboxed. Some slight compression problems. No special features.

Alien (Fox) 1979, 116 mins., D-Ridley Scott, W-Dan O'Bannon, P-Gordon Carroll, David Giler and Walter Hill, WSV, audio commentary by Scott, art work and photo galleries, original storyboards, isolated soundtrack, alternate music track, trailers, deleted scenes, Dolby, DVD-ROM enhancements: (PC/Mac) screen-saver and Weblinks, P-4, C-4, S-4. Tom Skerritt, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm and Yaphet Kotto.

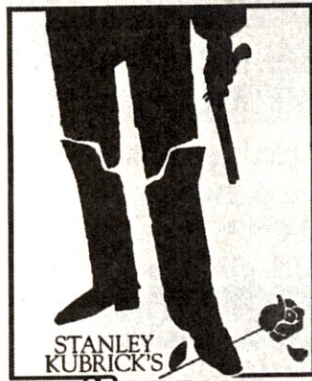
A classic that has been often imitated, but this film still holds up as the best. This disc has deleted scenes that include the famous cocoon scene with Skerritt and a very interesting commentary by Scott on how he made the film and what it was like to work with everyone on his first major feature film right after THE DUELISTS.

Alien Resurrection (Fox) 1997, 108 mins., D-Jean-Pierre Jeunet, W-Joss Whedon, P-Gordon Carroll, David Giler, Walter Hill and Bill Badalato, WSV, trailers, behind-the-scenes featurette, Dolby, P-4, C-4, S-4. Sigourney Weaver, Winona Ryder, Ron Perlman, Dan Hedaya, Brad

Dourif, J. E. Freeman and Michael Wincott.

Disappointing sequel is made more repulsive by totally unsympathetic cast, so that you can't wait for the aliens to get them. A group of space smugglers bring kidnapped hosts for the aliens aboard a space station in some top secret corporate experiment. A half-alien cloned Ripley is created and tries to help the smugglers escape a facehugger fate. Winona carries with her a surprise and forms a bond with Ripley. Ron Perlman worked with the director in the far superior CITY OF LOST CHILDREN. Excellent quality DVD. Whedon is the creator of Buffy the Vampire Slayer and Angel. Hedaya and Dourif are fun.

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DVD

Matrix (Warners) 1999, 136 mins., D/W-the Wachowski Brothers (Larry & Andy), P-Joel Silver, WSV, MAKING THE MATRIX doc, "Follow the White Rabbit" for alternate, behind-the-scene docs., "Take the Red Pills" hidden special effects docs., cast/crew commentary, music only audio track, filmographies, DVD-ROM PC extras - "Are you 'The One'" challenge, screenplay, storyboards, 7 special essays and

articles, "Do you know Kung Fu?," "Follow the White Rabbit," theatrical trailer sampler, Dolby, P-4, C-4, S-4.

Keanu Reeves, Laurence Fishburne, Carrie-Anne Moss, Hugo Weaving and Joe Pantoliano.

This is a great comic book movie that takes its ideas from so many different sources that it is amazing it came out so well. Keanu is a kind of messiah-like figure living in a virtual world and is recruited by a group of disciples to rescue mankind from the Matrix. Kung fu action was choreographed by Yuen Woo-Ping. This DVD has one special feature I thought was outstanding — the music commentary by Don Davis. **PV**

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70's SOUL

SOUL TO SOUL (JFHI!, 71) D Denis Sanders

This is much more than just a concert film. It's a bit like the Muhammed Ali doc. *WHEN WE WERE KINGS*, but with a lot more great music and in a safer, happier seeming country (Ghana). Mostly black Americans are given a joyous welcome at the airport, then are seen, in top form, on stage. Ike and Tina Turner do the (excellent) theme song, "Ooh Poo Pah Do," and "River Deep." During a blues number ("I Smell Trouble") Ike (in a white suit) steps out to play some blistering guitar licks. It's the best footage featuring him I've seen. Wilson Pickett, in a black suit with silver studs, does "Midnight Mover" and ends the movie with an appropriate and crowd pleasing "Land Of A Thousand Dances." Carlos Santana (in a Jesus shirt) with his group (and Willie Bobo) does an instrumental leading to "Black Magic Woman." The Staples do "When Will We Be Paid (For The Work We Done)," Less McCann and Eddie Harris do "How Much Longer," and other music is by The Voices Of East Harlem, Roberta Flack (they should have taken Nina Simone!), tribal drummers, and an impressive local witch doctor who sings, plays percussion and dances. Also with scenes of various stars visiting a market and a coastal slave trade castle. Cinerama released it. By the director of *INVASION OF THE BEE GIRLS*.

WATTSTAX (73) P/D Mel Stuart, P Larry Shaw

A large scale concert put on by Stax Records (whose days were numbered) in The L.A. Rams stadium was filmed and they added man on the street interviews and (mostly serious and angry) commentary by Richard Pryor. Some acts are seen as is, others had footage of riots, racism, and protests added, and a few are cut off mid song. The main (complete) live acts are The Dramatics ("What You See Is What You Get"), The Staples ("Respect Yourself"), Luther Ingram ("If Loving You Is Wrong") and Carla Thomas ("Pick Up The Pieces"). Rufus Thomas, in a pink suit and cape, does several funky hits, raps, and is hilarious joking with the crowd and The Bar-Kays are amazing in chains and with huge white Afros playing "Son Of Shaft." Johnny Taylor plays in a club (with pimps outside) and Little Milton is seen in a video. Isaac Hayes arrives in a limo, is introduced by Jesse Jackson and after the big build up his performance of "Shaft" was cut out for some legal reasons. Also with The Emotions, Albert King, Jimmy Jones, and other name stars in group gospel numbers. Warner Brothers released it to theaters then and it should be on video now.

CANADA

RESURRECTION (Col., 99) D Russell Mulcahy, S Brad Mirman, P/star Christopher Lambert, P Howard Balown

A tortured quiet police detective (Lambert) from New Orleans (to explain his accent) has cliché family tragedy flashbacks. He investigates a series of gory murders in a very dark and rainy Chicago. The killer leaves Biblical clues and

writes "He's Coming" in blood. Yes, it's yet another gory, depressing 7 copy, but is actually more like a sicker update of the Euro movie *PIECES* (81)! It sets new levels of bad taste with a naked headless corpse sitting on a toilet and all the hacked off body parts being eventually assembled into a bloody stomach churning imitation Christ on a cross. The camera is never still and everyone is in lots of pain. With Robert Joy as an FBI profiler, David Cronenberg as a priest, Barbara Tyson as the depressed wife, Rick Fox, and Jayne Eastwood. It was made in Toronto. Mulcahy directed Lambert in the first two *HIGHLANDER* movies.

DEAD END (Apix, 97) D Doug Jackson, S Karl Schiffman, P Stefan Wodoslawsky, Tom Berry

Adam (Jacob Tierney), a sarcastic Philadelphia 16 year old who has flashbacks and wears earrings, moves in with, then runs away from his bearded divorced estranged Scranton cop father Smoke (star Eric Roberts). His blonde mother (Jayne Heitmeyer) apparently has leaped to her death. Smoke becomes a murder suspect and a Philly cop (Eliza Roberts) tries to help. Topless dancers and street hookers are in the background and Adam is drugged and attacked by a gay man. I've spent enough time in both cities to know that this mediocre feature was filmed somewhere in Canada (Quebec). It's by the director of *THE PAPERBOY* (PV#22).

70's

HOLLYWOOD MAN (Gravedigger, 76) D Jack Starrett, P/S/act Ray Girardin, S Tom Farese, Dominic Gombardella

Rafe (William Smith, more or less playing himself) reluctantly borrows money from Florida gangsters to finish directing his own biker movie. They hire Harvey (Girardin), a biker, to delay the film. Harvey, his girlfriend (Jennifer Billingsley), and his dumb sidekick (Jude Farese) crash the location shoot, claiming to know the star from *RUN, ANGEL, RUN* (!), and go on a rampage of destruction, rape and killing. Meanwhile, the cops harass Rafe too. Mary Woronov (who has a topless scene) doesn't have enough to do as

Rafe's co-star/lover and Don Stroud is his story telling stunt man. The ending is typical 70's we-don't-know-how-to-end-it violence. With John Alderman as a biker, Carmine Cardini, and Byron Mabe. The sappy theme song is heard twice. It was filmed around Fort Lauderdale. Why do I get the feeling that money from Florida gangsters really was borrowed to make this?!

JOY RIDE TO NOWHERE (All Seasons, 77) P/D/S/act Mel Welles, P/S Ronald Ross, S Buck Flower, John Goff

Much of this PG rated movie is (too dark) night time car chases, and slo/mo crashes (shot by Ross) featuring real race drivers like guest star Len Lesser. The story part is OK though. Pregnant blonde high school student Cindy (Sandy Sevrano) decides to hitch to L.A. but is robbed by a bald guy. Leslie Ackerman (later in *BLAME IT ON THE NIGHT*) becomes the real star as her cute cheerful best friend. They steal a Cadillac with hot loot in the trunk and gangsters chase after them. Welles (a lot bigger than he was in *LITTLE SHOP OF HORRORS*)



Ike and Tina Turner

plays Tank McCall, the local club owner gangster who "owns the town." Flashbacks and split screen techniques are both used and the music includes slide guitar, pop songs and funk music. With John Alderman as a cop and a gang of friendly black street racers. At the end Cindy has a miscarriage and exclaims "There is a God!"

THE HITCHHIKERS (SW, 72) P/D/S Ferd + Beverly Sebastian

Benson (Norman Klar), who runs a Manson inspired communal ranch, trains and sends out his young "sisters" to rob cars while hitching. The new member, blonde rape victim runaway Maggie (star Misty Rowe from GOODBYE NORMA JEAN in a mini dress) has a miscarriage after a cat fight with the jealous Diana (Linda Avery). Benson falls for Maggie, they head for L.A. in a used bus and attend a pot party. Considering the possibilities, this is pretty mild for an R rated drive in movie. The country folk songs are all about Maggie. With Prince Johnny Reb as a biker fence. Ferd was also cinematographer and many Sebastian kids and relatives have roles as victims.

H*O*T*S* (Shocking, 79) D Gerald Seth Sindell, S Cheri Caffaro, Joan Buchanan, P W. Terry Davis, Don Schain

(T&A ACADEMY) Blonde working girl Honey (Susan Lynn Kiger) starts her own ANIMAL HOUSE inspired misfit sorority, with the goal of getting even with rich bitch Melody (Lindsay Bloom). Honey and her friends sell bathtub booze and ruin the Dean's pool party. Danny Bonaduce (!) plays guitar in a band, "sings," wrestles in his underwear, and hosts a wet T-shirt contest. Dick Bakalyan and Louis Guss are comic escaped cons (like the ones in LUNCH WAGON - PV #28) and Dorothy Meyer is the (black) house mother. The payoff scene is a strip football game. With a drunken bear, a pet seal, a pinhead, a "robot," fat girl jokes, and topless skydiving. Playboy Playmate Kiger also sings a (dubbed in) ballad. Lisa London, Pamela Jean Bryant (also in LUNCH WAGON), K. C. Winkler, Sandy Johnson, and Angela Aames are other stars. GINGER series star Caffaro was also a producer.

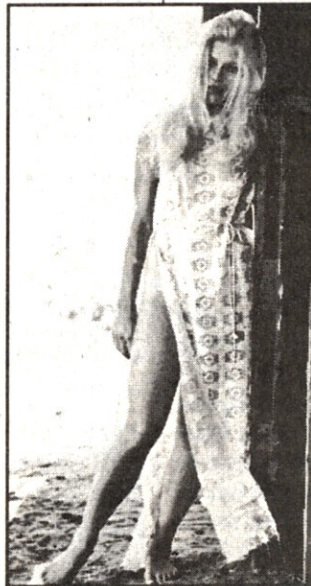
THE BIG BUS (Par, 76) D James Frawley, P/S Fred Freeman

The cross country maiden voyage of The Cyclops, a giant nuke powered bus, is not as funny as AIR-PLANE!, but this Bicentennial disaster comedy used similar humor years earlier. The captain (Joseph Bologna) has the reputation of being a cannibal because of a famous crash. Early scenes of him in an all bus driver bar and at a cemetery where men all talk to their father's graves were the funniest to me. Kitty (Stockard Channing), his ex, created the super bus and his co-driver (John Beck) can't stay awake when driving. Ned Beatty and Howard Hesseman are technicians at the command station, where a doctor (Larry Hagman) tends to Kitty's dying father (Harold Gould). A rival (Jose Ferrer) in an iron lung sends his brother (Stuart Margolin) on sabotage missions. The passengers include Richard B. Shull who ends up with a British fashion designer (Lynn Redgrave), Sally Kellerman and Richard Mulligan, Rene Auberjonois as a nonbeliever priest, Ruth Gordon, and Bob Dishy. I haven't heard so many nuke gags since watching THE SIMPSONS last week. Also with Vic Tayback and Vito Scotti.

A. C. STEPHENS

JOURNEY TO FREEDOM (SW, 57) D/edit Robert C. Dertano, S Herbert F. Nichols, P Stephen C. Apostoloff

Apostoloff/Stephens says this Republic feature is autobiographical. Stephen (Jacques Scott) is whipped in his cell in Bulgaria. Some friends break him out and they flee to Istanbul. He plays piano in a club, but a huge guy (Tor Johnson!) says "My grandfather was whipped to death by a Bulgarian!" and beats him up. In Paris he lands a Radio Free Europe job and a girlfriend (Genevieve Aumont), makes it to New York and falls for a blonde nurse (Jean Ann Lewis from GUN GIRLS) and finally to L.A. (where he would eventually make nudie movies). During this whole movie (by the director of PINDOWN GIRLS and GIRL GANG), the voices of Commies threaten and mock him ("Distance means nothing in this day of the guided missile and the H bomb!"). They sound like the 60's song "Mr Blue" (by Clear Light). William C. Thompson was cinematographer.



Misty Rowe

THE EROTIC WORLD OF A. C. STEPHENS (SW)

This comp includes 14 trailers (most with hilarious narration) for adults only Stephen A. Apostoloff movies released from 66 to 77, the short version of BACHELOR'S DREAM, plus some rarities and outtakes. The SUBURBAN CONFIDENTIAL trailer shows the "Korean war bride" cut from the feature. Two versions of the FUGITIVE GIRLS trailer are here and

there's a pre-credit COCKTAIL HOSTESS sequence with Rene Bond. The best part is a very long scene with three laughing nude dancers in a restaurant that was filmed for but not used in HOT ICE. This tape is a must for fans of Marsha Jordan and for Ed Wood Jr. completists (if a scene has a guy in drag, S+M or spanking, he probably wrote it). See PV #8 for more on the Bulgarian director.

HOT ICE (SW, 78) P/D/S Stephen Apostoloff

Dyed blonde Patty Kelly and Michael Thayer (from the original ILSA) play international thieves who go to a ski lodge to rob the diamonds of "rock star Diamond Jim" (who kinda resembles an early 70's George Harrison). This boring attempt at a comedy is filled with stock snow sports footage (from the director's SNOW BUNNYS perhaps?), three live musical segments (a three piece soft rock band with no drums) and silly hiding the lover in a closet style comedy. Besides a brief topless dance scene there is no nudity. Forman Shane is the overacting comic lodge owner and Teresa Parker is his cheating wife. Also with Ric Lutz and Rick Cassidy. Ed

Wood Jr. was assistant director. Without Wood's twisted screenwriting talents and naked women, Apostoloff/A. C. Stevens (PV #8) was lost (this was has last feature). Wood was fired from a small acting role and died shortly after production. The ending promises a sequel. (!)

RECENT

LOVE KILLS (APix, 99) P/D/S/star Mario Van Peebles, P Mark Bunztnan

An escaped con with dreadlocks and a fake Brit accent named Poe Finklestein (Van Peebles) becomes the live-in masseur/lover of a rich former TV actress (Lesley Ann Warren). It's a comedy full of double-crosses about who will end up with the family jewels. Donovan Leitch is the actress's sarcastic, pierced, gay



son, Daniel Baldwin (acting like COLUMBO) is a police detective, and Loretta Devine is the con man's bitchy deadly "sister" who also moves into the Hollywood mansion. Small roles are played by Lucy Liu, Louise Fletcher, Vincent Schiavelli, Margaret Avery, Alexis Arquette, and Mario's father Melvin. The young Van Peebles' NEW JACK CITY, POSSE and PANTHER were all worth seeing (for me anyway), but it's no wonder that you didn't see this ego project in a theater. The music is by Simon Le Bon and Nick Wood.

TOTEM (Full Moon, 99) D Martin Tate, S Benjamin Carr, P Kirk Edward Hansen

Six young people mysteriously arrive at a cabin in the woods and discover that they can't leave the area. They talk, and talk, and talk and somebody narrates a very long meaningless flashback (tinted scenes from an old Viking movie!).

Three very unimpressive, barely seen creatures don't even move, so when a character fights one off it's almost funny. Except for the fact that the camera slowly tilts all the time, you could be watching a (boring) play. The only reason for the R rating is some swearing. You can bet that more money was spent on the advertising than the cast and production. With Tyler Anderson and Marissa Tait.

THE CRIER (E.I., 95) P/D/edit/act Glynn Beard, S Margaret Francis, P John Gonzales

Curly haired Jim (Beard) buys a love potion from a witch (Lorena Gutierrez) to win his wife Teresa (Erica Owens) back. At a summer house, three other couples and a gardener/writer wonder why Teresa is acting so devoted to the Eddie Haskell like Jim all of a sudden. One character is strangled by a tongue, a little girl pulls a heart out, some scenes are in negative, people have nightmares and a female ghost runs through the woods (a very nice effect). Partially filmed in California's Los Padres National Forest, it's a remake (good idea) of the Mexican CURSE OF THE CRYING WOMAN (61), and is more impressive looking than many E. I. releases.

STRANGER THAN FICTION (APix, 99) D Eric Cross, S Tim Garrick, Scott Russell, P Dana Lustig, Ram Bergman

Four friends in Salt Lake City try to cover up an accidental murder. Soon they have two bodies in a trunk and are being blackmailed. They eventually end up in Hollywood and flashbacks reveal what really happened. The four leads are fine but it's not as memorable as SHALLOW GRAVE (94), for instance. Blonde Dina Meyer (STARSHIP TROOPERS) stars as a singer, with Natasha Gregson (MODERN VAMPIRES) Wagner, Mackenzie Astin, and Todd Field. Parts are in negative.

BRAINDRAINER (Salt City, 98) P/D/S/edit/act Mike Legge

A stone from a meteorite turns small town residents into zombies. Hypnotist Jacques (Legge) teams up with The Spider Woman (Michelle Leibowitz) and her assistant The Creeper and they kidnap Dr. Garland (Sydelle Pittas). Pushy media members and local politicians are the target of many of the gags in this fun (if overlong) comedy, very much in the tradition of an SCTV skit. By the director of WORKING STIFFS (PV #23). Box 5515, Syracuse, NY 13220.

LAWYERS AND OTHER WHORES (99) P/D/S Johnny Durango

Corrupt local (Orlando or Oh! Town) politics is the theme of this confusing, meandering, overlong (126 mins.) Oliver Stone influenced movie with way too many characters. Parts are stills, in b/w, out of focus, or slo/mo. With lots of video cameras, drugs, blackmail, a "Fuck Disney" poem, dinner at Denny's, and a repeated puke scene. The tape comes with Chromodepth 3D glasses. Song fragments include choice bits of Sergio Mendes, Barry White and R.E.M. Despite the title, it's pro-lawyer (one gives a speech about pride and love of the law). Reggie Johnson, Gene Nash and Brenda Emerson star. \$26.50 to Semiotic at Box 3482, Orlando, FL, 32802, or call (877)-387-3456.

GENERATION AX (Horse Creek, 98) P/D/S/ Tommy Faircloth, P Tommy Hall

In a dumb new mixture of HEATHERS and PSYCHOS IN LOVE, teen psycho Todd (Brian Kelly) escapes from jail and falls for killer blonde Blair (Marina Morgan). They enjoy shower sex, kill a girl who brags that her father owns an abortion clinic, and drive a nail through the tongue of a long haired pot smoking rapist. Leslie (Jennifer Perusso), is Blair's ex-best friend because she became a "Beavers" cheerleader. School girls joke about implants exploding using a mixture of South Carolina accents with Valley talk. The original rock and pop songs are said to be available from Warner/Reprise (!?). By the maker of CRINOLINE HEAD (PV #25). (803) 791-1928.

OTHER COUNTRIES

THE DAY THE EARTH FROZE (SW, 59) D Aleksandr Ptushko, S Viktor Vitkovich, Grigory Yagdfeld, P Julius Strandberg

(SAMPO) This impressive Vistascope color Soviet fantasy was shot in Finland, where it takes place. A wicked witch (played by a man) has the long blonde haired Annikky (Eve Kivi), kidnapped to an island. It's all a plot to force her immortal red bearded blacksmith brother (I. Voronov) to forge a "Sampo" which produces gold. He and Annikky's bearded woods-

man lover (Andris Oshin) create a boat and set sail. Talking winds are captured in huge chained up bags, the sun is stolen and warriors are encased in ice. This is the '64 AIP version. They added narration (by Marvin Miller) and fake credits and tried to pass it off as a sci fi movie. By the director of SWORD AND THE DRAGON (56).

DOOM RUNNERS (Showtime, 97) D Brendan Maher, S Barney Cohen, Ken Lipman, P Posie Graeme-Evans

It's the post nuke time (again) and some kids are searching for "New Eden" (again). After their inventor grandfather dies, a boy (Bradley Pierce), his older sister (Lea Moreno) and a mute bald giant (Nathan Jones) head for the desert on wind surfboards. After Deke (Dean O'Gorman) and a female spy join them, they discover an all blonde tribe of teens. Meanwhile the evil leader (an over-acting Tim Curry in DUNE look duds) sends out "Doom Troopers." It's from Australia.

ANGEL OF THE NIGHT (MTI, 98) D/S Shaky Gonzalez, S Stefano Gonzalez, Larz C. Detlefsen, P Thomas Stegler Lorentzen

(NATTENS ENGEL) Rebecca (Maria Karlsen), her boyfriend and blonde Charlotte go to her inherited Central European mansion. Rebecca reads from an old book and relates a 19th century flashback, with a priest becoming Rico (Eric Holmeyer) the vampire, sometimes seen as a bat monster. In a recent flashback, young vampire hunters go to a strip club, then launch an attack with guns and crucifixes. In yet another flashback, a long haired priest (Mauricio Vega) battles vampires. Eventually Rico reverts to his priest form and a female angel takes him away. The Danish ANGEL, which was shot over several years, started as a short film (the FROM DUSK TO DAWN inspired #2 flashback). Parts resemble a good 70's horror movie with some modern touches (cell phones, rock music) and FX and there's a nightmare inside a flashback. The director was born in Chile. The video is presented by Fangoria magazine.

SHARK ATTACK (Trimark, 99) D Bob Misiorowski, S Scott Devine, William Hooke, P Brandy Brauch

A university biologist (Casper Van Dien from STARSHIP TROOPERS) goes to Africa to investigate the death of his friend and teams up with the victim's blonde sister (Jennifer McShane). A young doctor (Bentley Mitchum) using experimental drugs on black patients, a wealthy local man (Ernie Hudson) busy buying up properties, and local tribesmen are all suspects behind the shark



deaths. Time is wasted with car chases and scuba diving and shark autopsy scenes. With Tom Carmari as a driver. It was made around Johannesburg, South Africa, by the director of POINT OF IMPACT (PV #17), to compete with Rene Harlin's DEEP BLUE SEA.

ROBIN ASKWITH

CONFESSIONS OF A POP PERFORMER (Witching Hour, 75) D Norman Cohen, S Christopher Wood, P Greg Smith

Every female seems to fall for the the clumsy, dumb, always cheerful Timmy Lea (Askwith). He enjoys sex with a redhead behind a two way mirror at a party, then in a record store (with Roxy Music and Bad Company LPs on display). His sister runs a pub, his father works in a gorilla suit and his brother-in-law (Anthony Booth from the TIL DEATH DO US PART series) becomes the manager of Kipper (with Timmy on drums). The pop band (kinda like Mott The Hoople for mums) do "The Clapper," experience record biz payola and groupies ("the climax twins"), go on TV and debut in London (the Queen attends). Blimy! Also with David Hamilton, Bill Pertwee, redhaired Rula Lenska (from the ROCK FOLIES show) and David Prowse in small roles. Askwith, who looks like Peter (Herman) Noone's shaggy haired mutant brother, played a school-boy in IF (68) and was in three Pete Walker movies before the series of four popular (in England) Confessions sex comedies. This was released here by Columbia.

QUEEN KONG (JFHII, 76) D/S Frank Agrama, S Ron Dobrin, P Andre Genovese

The only reason this UK/W. Ger./It/Fr. widescreen production hasn't been around (or reviewed) is that Dino De Laurentis (producer of the 76 KING KONG) successfully stopped its release. The Confession movies were sexist and "politically incorrect" (as this is), but QUEEN must be the most blatantly racist movie made since the 30's. After her star quits, the director (Rula Lenska) drugs the long haired pot smoking Ray Fay (Askwith), puts him in a frilly pink vest (someone says he resembles Doris Day), and takes him to the Congo. The all female yacht crew members in bikinis sing about being Liberated Ladies. The local (bi-racial) all female natives (in bikinis) worship a giant female Kong (the costume seams are visible) kept behind a giant X. Kong fights a dinosaur and a giant bird (all the FX and models are horrible). Ray says "Don't eat me I'm a Jewish, Irish, black leper!" Three black women (called devils) dance and chant, then are eaten alive by sharks while the leads laugh and joke. When crowds flee the ape, black men carry TV sets. A commercial has a black man in a loin cloth on his knees happily scrubbing toilets (which are compared to his mouth). By the way, the long running BLACK AND WHITE MINSTREL SHOW was still on British TV every week until 1978 (!) It's no wonder that street riots, punk rock (and the Two Tone ska scene) happened when they did. With Valerie Leon (from Hammer's BLOOD FROM THE MUMMY'S TOMB) as the ooga booga... leader of the natives, Linda Hayden, a Queen Elizabeth imitator, lots of extras, Portabello Road markets, and references to JAWS, PLANET OF THE APES, AIRPORT, THE EXORCIST, Ronald Reagan, and Elton John. Agrama latter made DAWN OF THE MUMMY (81).

SU MURU

(THE MILLION EYES OF) SU MURU (Shocking, 67) D Lindsay

Shonteff, S Kevin Kavanagh, P Harry Alan Towers

CIA agent Mitch West (a worn out looking George Nader), and his playboy heir friend Tommy (Frankie Avalon) leave Rome to try to stop Su-Muru (Shirley Eaton, looking great) in her plan for world domination. Su has a torture chamber on her Hong Kong island and victims are squeezed to death by a woman's thighs (as in MODESTY BLAISE), pistol whipped and "turned into a statue" with a stun gun. Mitch tells Su she's "out to lunch." The heroes joke about finding a topless dead woman in bed and Mitch makes out with a woman in a jail cell next to the body of a female prisoner she had just shot. Maria Rohm (who was married to the producer) is a blonde Su agent who falls for Tommy and Klaus Kinski has a memorable brief role as a bisexual Asian president. With Wilfrid Hyde-White as Sir Anthony, Salli Sachse, and many Chinese in small roles. The widescreen AIP release, by the director of PERMISSIVE (PV # 27), was made in-between Towers' Fu Manchu movies (also based on Sax Rohmer novels). It was partially filmed at the Shaw Brothers studios. It's been listed at at least 5 different running times. The tape is faded and is panned and scanned.



Robin Askwith



SU MURU

FUTURE WOMEN (Shocking, 68) D Jesus Franco, P/S Harry Alan Towers

(LA CIUDAD SIN HOMBRES, RIO 70, THE GIRL FROM RIO) This time "Sumitra" (Shirley Eaton in several wigs and many costume changes) rules Femina (it looks like a modern airport terminal) in Brazil. Richard Wyler (who makes George Nader seem like a great actor) is Jeff, an agent in a loud plaid jacket attempting to save a kidnapped woman (Marta Reves). Cheerful local gangster Sir Masius (George Sanders) plans to attack Femina. He has people killed, but always looks away ("I hate being crude"). Maria Rohm, a manicurist who falls for Jeff, has a topless shower scene and a naked captive woman writhes in smoke. Franco threw in a lot of boring filler footage plus actual Rio carnival street scenes. With Herbert Fleischmann as Masius' assistant and Elisa Montes as his girlfriend. The version that was released direct to TV in America (and this stronger version), had character names changed and are missing scenes in Barcelona with Walter Rilla. There is no director credit. The print is excellent except for a buzz on the soundtrack. An obvious body double was used for Eaton in a (brief and tame) lesbian scene, maybe a reason why she retired from films after this. Nine Towers/Franco movies were produced in less than two years.

MORE RECENT

V-WORLD MATRIX (Sterling, 97) D/edit/FX/act Ron Ford, S/act Tim Sullivan, P Dan Sterling

Two office workers (Mikul Robins and James Servais) pay for bargain basement WESTWORLD virtual reality type thrills. They go for the masked hookers but their boss lives out violent sex fantasies involving beatings and rape. The kick-boxing black vinyl killer "Dark Woman" (Sydnee Steele plus some silicone implants) intrudes into the "real world" and there's a decapitation scene. Action takes place in an office, in the woods and in an empty building and nightmares provide an excuse to repeat scenes. A 3-D version is available (bouncing breasts and whips are thrust at the viewer). Also with Stephanie Beaton and Randal Malone. Ford's last feature reviewed here was the lighter HOLLYWOOD MORTUARY (PV #30).

FUTURE WAR (Screen Pix, 94) D/FX Anthony Doublin, S Dom Magwili, P Dave Eddy

A bible quoting Aussie accented alien slave kickboxer (Daniel Bernhardt from BLOODSPORT 2) has slo mo fights with various humans, ridiculous toy model dinosaurs (of various sizes) and a tracker (Robert Z'Dar). Blonde Sister Ann (Travis Brooks Stewart) a former drug dealer, junkie, hooker and novice nun, lives in a house with a kid and two very big (black and Hispanic) guys. She narates and takes in the alien. Parts takes place in a warehouse full of empty cardboard boxes. It's one of the funnier cheap direct to video titles I've forced myself to sit through recently. With repeated flashbacks, dino POV shots, Mel Novak, Kazja, and Fory Ackerman reading an old copy of Famous Monsters.

HIGHWAY HITCHER (Maverick, 98) D/S Kurt Voss, P Ehud Bleiberg, Yitzak Ginsberg

(THE PAST) Charlie (William Forsythe, usually cast as bad guys), a depressed, bored, sad comic strip syndicate worker is on the road on a dreary, rainy Christmas Eve. He makes the mistake of reluctantly giving a ride to a relentless bearded psycho (James LeGros in a Freddie Kruger style striped shirt). After several flashbacks and nightmares, the quiet Charlie eventually fights back effectively in the woods. With Elizabeth Pena as a junkie waitress, Jamie Kennedy as a deputy, Nancy Allen as the ex-wife, Michael McKean, and John Doe. By the director of BODY COUNT (PV #28).

VILE 21 (Oak Tree, 98) P/D/S/edit Mike Strain Jr., S/animation Mike Weldon

In the near future a S.W.A.T. team confronts an (animated) monster in the woods. Back in '95, a pony-tailed doctor (Dan Skinner) injects a "bum," turning him into a man in a suit monster with horns, then a Ymir look animated creature. The shot on video feature also features a slo-mo flaming man scene. The sound and lighting are pretty bad but the stop motion animation (by a guy with a familiar name) is fun. Also with Byron Blakely and Tammi Strain. The 70's style rock music is by Bondo Cadillac (love that name!). It was made in Springfield, Missouri (the accents are real) with help from Kevin Lindenmuth.

UK

VAMPIRA (Luminos, 74) D Clive Donner, S Jeremy Lloyd, P Jack H. Wiener

(OLD DRACULA) Four Playboy models arrive at the tourist attraction castle of Vlad (David Niven). His butler (Peter Bayliss) has them all drugged and drained of blood in an attempt to revive his master's 1920's wife (an idea copied from the DR. PHIBES movies). Since one model was black, his beloved Vampira (Teresa Graves from GET CHRISTIE LOVE!) is too. They go to London in a double coffin where she watches BLACK GUNN and learns jive talk and they dance a lot and vampirize a couple (Jenny Linden and Nicky Henson). With Linda Hayden, Veronica Carlson, and Freddie Jones, and a theme by Anthony Newley. The tape has Dutch subtitles. The misfire comedy came after the equally silly VAMPIRE HAPPENING (PV #6) and SON OF DRACULA (PV # 21) but was before LOVE AT FIRST BITE, NOCTURNA, (PV #2), and DRACULA BLOWS HIS COOL (PV #30).

DEAD OF NIGHT (APix, 99) D/S Simon Hunter, P Mark Leake, Tim Dennison

(LIGHTHOUSE) Some inmates and others from the Marshall Sea Island prison

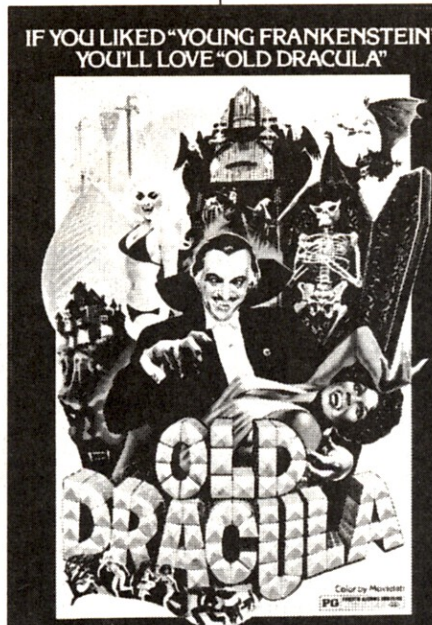
survive a ship wreck, then are trapped on a foggy island in an old lighthouse. One by one, during a storm, they're decapitated by a seemingly indestructible escaped maniac named Leo Rook, with a machete and white suede shoes. McCloud (Rachel Shelley), a psychiatrist, has b/w flashbacks and nightmares. Other characters include an alcoholic captain (an actor I recognize from some Ken Russell films), two older gay prisoners and a black man who freaks out. It's good to see a halfway decent serious recent British horror movie for a change (so many have been comedies) and this one has some interesting camera shots, spurting blood and some surprises. With James Purefoy and Chris Adamson (the end credits were unreadable).

THE WIFE SWAPPERS (Shocking, 69) D/S Derek Ford, P/S/cine. Stanley Long

A narrator who lectures on morality throughout this confused talk filled feature, informs us that the dramas we are about to see are all "based on fact." Various swingers (played by unknown actors) are compared to drug addicts and alcoholics and act pretty much like evil Satanists with their deceptive ways, initiations and ceremonies. Several characters narrate flashbacks and an expert doctor shows up and drones on endlessly. With b/w "hidden camera" sequences from a London thrill club, videotape blackmail, the cover of Love's Forever Changes LP, ugly make-up and precious little nudity. Remember - "To gamble with emotion is to hazard sanity" and "Retribution is inevitable!" The conservative adult-appeal movie was a big hit in England. Ford's many movies include GROUPIE GIRL (69), DON'T OPEN 'TIL CHRISTMAS (85) and BLOOD TRACKS (90).

THE ADDING MACHINE (Shocking, 69) P/D/S Jerome Epstein

In America during the Depression, workers riot and poor people live in Manhattan slums. Mr. Zero (Milo O'Shea from BARBARELLA), a long time department store bookkeeper is replaced by an adding machine. He cracks and goes to the chair for the murder of his angry, hateful, loud movie fanatic wife (Phyllis Diller from MAD MONSTER PARTY). In heaven (represented by a carnival and a beach) he falls for his Earthly assistant Daisy (Billie Whitelaw), who had killed herself over him. Fantasy scenes, flashbacks, film clips and newsreel scenes take up much time to try and make this seem less like the play it was based on. With Sydney Chaplin and Julian Glover. The music is by Mike Leander. Diller, minus the comedy is pretty scary.



DEAD OF NIGHT

CRAZE (Simitar, 73) D Freddie Francis, P/S Herman Cohen, S Aben Kandell

(THE INFERNAL IDOL, DEMON MASTER) Neal (Jack Palance) offers human sacrifices to "the great, all powerful" carved African idol Chuku in the basement of his London antique shop. He and his oblivious young business partner (Martin Potter from SATYRICON) live together, apparently as a couple. Neal, who is shown staring at a Playboy centerfold, only kills women (sometimes wearing a mask). He picks up Julie Ege at a nightclub and smokes pot with her before putting her in a furnace. Suzy Kendall is a masseuse/hooker with a closet full of bondage gear. The sacrificial victim that seems to be missed is Neal's aunt (old Dame Edith Evans) and a (topless, black) dancer (Venetia Day) kills herself for Chuku during a ceremony. Diana Dors has the degrading main female role as a lonely ex-lover who Neal attempts to use as an alibi. With Trevor Howard as the top cop, Hugh Griffith as a lawyer, Percy Herbert, David

Warbeck and some fuzz guitar pop songs. It was made by the same producer/writer team as KONGA, BLACK ZOO, BERSERK! and TROG! (all with Michael Gough), and has an even dumber script than any of them.

EARLY 90'S

KILL OR BE KILLED (AIP, 90) D Joe Straw, S/star Joseph Nuzzolo, P/star David Heavner

(EVEN THE SCORE) The quiet, innocent Michael (Nuzzolo) takes the rap for a drug deal shooting. After his release from prison, he finds that the love of his life (Lyn Levand who looks like a sister of Michele Bauer) is the captive mistress of his grinning ponytailed San Diego gangster brother Charlie (Heavner). Former direct to video action star Heavner talks (a lot), cries and kills corrupt cops and rival Hispanic, Asian and black gangsters, while Michael seeks revenge. The plot of this bonehead movie is partially similar to the more recent NO WAY HOME (PV #28).

WITCH ACADEMY (Incredibly Strange, 91) P/D Fred Olen Ray, S Mark Thomas McGee

(LITTLE DEVILS) Leslie (Veronica Carothers from VICE ACADEMY sequels) is a "nerd" who wants to join a sorority consisting of just three mean, stupid females (Ruth Collins, Susanne Ager, and Michelle Bauer). The devil (Robert Vaughn) shows up to advise Leslie, zaps her clothes off and transforms her into a beauty, then a monster. This so called comedy (complete with Three Stooges gags) is bad even by Ray standards. Vaughn talks way too much and Priscilla Barnes (as the sadistic den mother) gives one of the oddest performances I've ever seen. The four young females all wear Fredericks Of Hollywood style negligees or leather and have topless or nude scenes. The mean ones paddle each other while laughing. They're supposed to be witches (I guess), but only display powers in the prolog and spend much of the time acting scared. It was all shot in and in front of the same familiar house also used for EVIL TOONS (PV #12), also available from Incredibly Strange Filmworks. Outtakes are at the end including someone (Ray?) giving the finger to you the lucky viewer. Also with Jay Richardson.



ROCKULA

JOHN ASHLEY FILIPINO RARITIES

BLACK MAMBA (Incredibly Strange, 74) D George Rolie, S Carl Kuntze, P Alex O. David

(WITCHCRAFT) Marlene Clark (the black American beauty also in NIGHT OF THE COBRA WOMAN) is a witch who uses voodoo to curse the widow Elana (Pilar Pilapil). Elana and her cute little boy are staying with her sister (Rosemarie Gil) and her wealthy husband. A cat that becomes a death figure with a scythe, a snake that becomes an evil nurse and a crippled, scarred hunchbacked grave robber help the witch. Ashley plays the selfless nice guy doctor who makes house calls and eventually confronts the witch. An old priest brutally whips Elana as part of an exorcism ritual. In my favorite scene, the witch travels to a huge cave where she and many females, all in short red dresses, dance by a fire in front of the devil himself (!). Eddie Garcia is a police officer. With flashbacks and nightmares. Ashley said it was shot at the same time as SAVAGE SISTERS, but was never released in America. He also said that a real corpse was used in an autopsy scene, which may have been true for close-ups, but before the cutting starts, the man can be seen moving. Call (660) 849-7578.

SUDDEN DEATH (Alpha Blue, 75) P/D Eddie Romero, S Oscar Williams, P J. Skeet Wilson

Hemisphere planned to release this Philippines action movie, but apparently never did. Macho former Army man Duke (Robert WILD WILD WEST Conrad)

lives on an island paradise with his blonde daughter (Nancy Conrad), native girlfriend (Aline Samson) and his local mentor (Eddie Garcia). After a suburban bloodbath, a black karate school owner (Felton Perry) arrives from L.A. to help Duke reluctantly battle revolutionaries. First the old friends spend time at a warehouse and Duke advises a kickboxer to aim for his opponent's balls. The real bad guys are evil international businessmen, led by a shipping magnet (Thayer David) who likes young boys. He hires bad guy Ashley (with a 70's Elvis look) who eventually hires a mercenary (Don Stroud). With explosions, a flaming man, many squib shots and a slo-mo ice house battle. Also with Ken Metcalfe and Vic Diaz. Ashley and Garcia were producers. Black American Williams, who directed THE FINAL COMEDOWN (72), must have been responsible for the addition of symbols of racism (blackface stars, pickinny dolls...) in the background.

MUSIC

THE BEST OF MUSIKLADEN LIVE - KOOL AND THE GANG (EME, 82)

Too bad this wasn't taped in the early 70s, when the 10 piece Jersey City band was at their funky best. They do eight, mostly slicker hits here, wearing white suits with gold trim and with choreographed stage moves. The oldest song is "Summer Madness" (75) featuring a rare guitar solo. The rest (including the familiar "Get Down On It," "Celebration" and "Lets Go Dancing") feature their still pretty new lead singer James J. Taylor (leader Kool plays bass). You have to wonder why there's a Confederate flag on the wall behind them (a German set director assumed they were from the South?) I saw The Gang around the same time at a benefit show at Radio City Music Hall (also featuring Joan Jett!).

THE BEST OF MUSIKLADEN LIVE - HALL AND OATES (EME, 76)

I was never a fan of this incredibly successful Philly duo, but "Do What You Want, Be What You Are" still sounds great, and some of the lesser known (RCA and Atlantic) LP tracks, that I had never heard, are pretty good too. The lead guitarist (whoever he is) is excellent (Oates plays rhythm). They do nine songs total.

THE BEST OF MUSIKLADEN LIVE - BLONDIE (EME, 78)

Blondie still included bass player Gary Valentine and didn't have any hits yet when they played live in front of an appreciative audience in a German TV studio. This tape has five songs from the debut (Private Stock) LP (my favorite) and six from the weaker followup Plastic Letters. Some numbers are stretched out a bit longer than the LP versions. The camera centers on Debbie Harry of course, but the others all get their instrumental moments in the spotlight. She stays pretty much in one spot (when I saw Blondie in Cleveland, Harry crawled on the stage and ripped her clothes). Her hair is only dyed blonde in the front and she wears a camouflage skirt, knee high boots and a tank top without a bra. If you only know Blondie from the big disco, reggae and rap sound hits, you'll be surprised what a good actual band they were before the producers took over. Watch for a similar Ramones set to be issued soon! Call (800) 84MUSIC to order.

50s

JUVENILE JUNGLE (Fang, 58) D William Witney, S Arthur T. Horman, P Sidney Picker

The JDs in this Republic feature are more like gangsters. Hal (Corey Allen) arrives in town and starts making crime plans with the sexy, plotting jealous waitress Glory (Rebecca Welles), the leader of a gang. After a botched liquor store holdup, the nice Carolyn (Anne Whitfield) is held hostage and Hal becomes her protector against the bad couple Glory and Monte (Joe Di Reda)

and the two females have a cat fight. The loser members are Tic Tac (Richard Bakalyan - PV # 25), a big mouth drunk and the not so bright Duke (Joe Conley). At a beach party Tic Tac asks Glory, "Beer, buns and sand in your bra, what more do you want?" Allen, from Cleveland, had been in REBEL WITHOUT A CAUSE.

TEENAGE REBEL (Fang, 56) D Edmund Goulding, P/S Charles Brackett, S Walter Reisch

Despite the title, this 20th Century Fox Cinemascope production is an adult appeal soap opera, based on a play. The very proper, angry and stuck up 15 year old Dodie (Betty Lou Keim) is sent to stay with her estranged mother (Ginger Rogers) in San Francisco. She resents her mom, now married to an architect (Michael Rennie with little to do) and with a little boy, but eventually things work out. Dodie also learns to have a good time thanks to a neighbor boy (Warren Berlinger) and his mother (Mildred Natwick) and sister (Diane Jergens). There's dancing at a soda shop and at a party and a drag race. Louise (BEULAH) Beavers as a comic relief mammy type and the black porters make it resemble a 40's movie. Hard to believe that Brackett had backed some of Billy Wilder's classics.

HEY BOY!, HEY GIRL! (59) D David L. Rich, S Raphael Hayes, James West, Harry Romm

Louis Prima (from New Orleans) and Keely Smith (from Norfolk, VA) basically play themselves in this fictional tale of how they met, fell in love, married and became hitmaking singers together. She reluctantly auditions for his band after he agrees to do a charity show. He then has to convince her kid brother Buzz that he's a regular guy who likes to hike in the woods. It's all Hollywood nonsense, but the musical sequences with wild Louis and deadpan Keely are wonderful, especially the theme song, "A Banana Split For My Baby" and Keely singing "Fever" with a blast of sax from Sam Butera. Other tunes are "Oh Marie," "When The Saints..." and "Up The Lazy River." James Gregory is the parish priest who brings them together. Also with Henry Slate, Kim Charney, and Barbara Heller. Unfortunately, the couple divorced less than two years after this Columbia feature was released and the hits stopped. HEY was recently shown on AMC, along with an excellent new feature length doc. on Prima, whose career goes back to the 30s.

40's

AMONG THE LIVING (Fang, 41) D Stuart Heisler, S Lester Cole, Garrett Fort, P Sol C. Siegel

John (Albert Dekker) returns to his hometown, named after his family, for the funeral of his much hated father, who had "built" the depressed Southern mill town. The family doctor (Harry Carey) reveals that John's long dead twin brother Paul (also Dekker) is a "hopeless maniac," secretly kept in a room (sometimes in a straightjacket) in the old family mansion. The childlike Paul escapes, checks into a cheap rooming house and gives money to the flirtatious daughter (Susan Hayward) of the landlady (Maude Eburne). He also kills several people and eventually brother John is blamed and nearly lynched. While parts resemble a horror movie, this (only 69 mins. long) atmospheric Paramount production is more of a downbeat social problem movie, with parts that reminded me of Lang's M (or FURY), and even the later DAUGHTER OF HORROR or THE PHOENIX STORY. The several black actors don't play scared fools (unusual at the time) and despite the location, nobody has Southern accents. With Frances Farmer as John's wife, Ernest Whitman as Paul's guardian, Jean Phillips as a bar girl and Gordon Jones (later Mike The Cop on the ABBOTT AND COSTELLO show). Dekker and Farmer both had tragic real life endings. Heisler also directed the anti-KKK movie STORM WARNING (50).

His THE BISCUIT EATER (40), is seen advertised here on a marquee. Screenwriter Cole later became one of the blacklisted Hollywood 'Ten. Unfortunately the print is worn and has some jumps.

COSMO JONES CRIME SMASHER (Sinister, 43) D James Tinling, S Michael L. Simmons, Walter Gering, P Lindsley Parsons,

This cartoonish, just over an hour long Monogram comedy was based on a radio program. Cosmo (Frank Graham) is an eccentric young amateur detective professor who uses big complicated words and imitates voices. He and a janitor's helper turned chauffeur named Useless (Mantan Moreland) help out when a rich oil heiress is kidnapped in New York. Mantan mangles English, trembles, faints (many times) and says "Well, dog my cat!" Edgar Kennedy is the befuddled angry Irish police captain. The other actors are pretty much lost in all the comedy but Gale Storm, the daughter of the Commissioner (Herbert Rawlinson), loves a cheerful sergeant (Richard Cromwell) who is framed, and Tristran Coffin is a gangster.

JUNIOR PROM (46) D Arthur Dreifuss, S Erna Lazarus, Hal Collins, P Sam Katzman

Nice guy Freddie (Freddie Stewart) and the conceited Jimmy (Jackie Moran from BUCK ROGERS), who says "I don't even scare at a triple horror show!,"

are rivals running for student body president of Whitney High. Henry "The Hipster" Gibson, the reason I wanted to see this forgotten musical comedy, does "Keep The Beat" in a classroom while the kids dance wildly. The seven piece Eddie Heywood Orchestra is the lone black act (piano player Heywood's son was 70's hitmaker Leon Heywood). Kids play 78s at the Teen Canteen (the sign says "Get with it or get out.") and even sing an anti-war gospel song (!). My favorite character is the irreverent jive talking Lee (Warren Mills). The female leads are future Lois Lane Noel Neill as the school paper editor and June Preisser and Judy Clark as blonde sisters. Frankie Darro is Jimmy's crooked manager and Abe Burrows is a soda jerk who does Abbott And Costello routines. Also with The Abe Lyman Orchestra and The Airliners jitterbug dancers.

The fun Monogram release was part of the Teenagers series. Years later, the same producer/director team were still doing a great job exploiting the latest trends with JUKE BOX RHYTHM, RIOT ON SUNSET STRIP, and THE LOVE-INS!

80's

NATIONAL LAMPOON'S CLASS REUNION (Vestron, 83) D Michael Miller, S/oct John Hughes, P Marty Simmons

In 1972, school jocks pull a cruel sex prank on Walter. Ten years later he returns in a dress and with a bag on his head to kill during a party at the crumbling school. Gerrit Graham stars as an upper class snot, with Miriam Flynn as the cheerful Bunny and Fred McCarren as the guy nobody remembers. With Michael Learned as the mental hospital doctor, Marya Small as the deaf and blind Iris, Shelly Smith as the glamorous blonde, Stephen Furst, Anne Ramsey as a crude cafeteria lady, and Misty Rowe. For no sensible reason, Zane Busby is a Satanist who spews fire and some guy is a vampire. There's also a black and white pair of Cheech and Chong style stoners. Chuck Berry plays "It Wasn't Me" and part of "My Ding-A-Ling" with lyrics mentioning the Grateful Dead and Led Zeppelin (!?) and the theme is by Gary U. S. Bonds. The embarrassing psycho, by the way, is played by writer Hughes. Did this stupid flop comedy help him land the job directing SIXTEEN CANDLES (84)?

SILENT MADNESS (Media, 84) D Simon Nuchtern, P/S William P. Milling, S Robert Zimmerman

Dr. Gilmore (Belinda Montgomery from THE MAN FROM ATLANTIS show) goes



undercover as a former student at an upstate New York town sorority house. She wants to recapture a killer (Solly Marx) who had been accidentally released from the Manhattan mental hospital where she works. A sinister doctor sends two disorderly orderlies in white coats with a cattle prod to capture her instead of the psycho killer. Several death scenes use some weird and crude 3D FX. A sledgehammer, an axe, a rifle and a roto rooter coil stick out at the audience. With b/w flashbacks in a boiler room (it was the year of NIGHTMARE ON ELM STREET), some topless scenes, the Dragon's Lair video game, a scene that copies I WAS A TEENAGE WEREWOLF, and a surprise ending. With name star Vivica Lindfors as the den mother, Sydney Lassick as the local sheriff, David Greehan as a helpful newspaper editor, and Elizabeth Kaitan. It was filmed around Jersey City by the director of SAVAGE DAWN.

ITALY

BLACK EMANUELLE (Witching Hour, 75) D/S Adalberto Albertini, S Ambrogio Molteni

(EMANUELLE NERA) Magazine photographer May Jordan aka Emanuelle (Laura Gemser aka Moira Chen), goes to the Nairobi estate of Anne (Karin Schubert with short blonde hair), who is obsessed with black men, and her artist husband Gianni (Gabriele Tinti). Emanuelle and Anne pose naked together and go on a slo-mo run in the desert. Emanuelle has flashbacks, dreams and flash forwards while masturbating, then sleepwalks naked, becomes a voyeur and imagines herself with Gianni. She also has a naked poolside grope with his blonde mistress Gloria (Isabelle Marchai). She goes over the top on a safari, dancing and stripping for a tribe of black Africans (a body double was used when she has sex with the leader) and in the end, seems to be punished by being raped (off-screen) by a whole (white) soccer team on a train. The perverse Italian hit (filmed in Kenya) led to a long running series, not to be confused with the original, much tamer Emmanuel series, and made Gemser the first international Asian sex star. The late Tinti (her husband) had been in many movies including JOURNEY BENEATH THE DESERT (61) and THE LEGEND OF LYLAH CLAIRE (68). The letterboxed "uncut" print is too dark.

PHENOMENA (Anchor Bay, 85) P/D/S Dario Argento, S Franco Ferrini

Thanks to William Lustig and Anchor Bay we can now see the complete (slightly letterboxed) version of what was called CREEPERS in America. At 28 mins. longer, I like it even better than before. Jennifer (Jennifer Connelly), the daughter of a famous actor, is sent to a girls school in "The Swiss Transylvania" and discovers who a murderer is. The fantastic story has her sleepwalking, able to conjure up and relate to insects, thrown into a pool of corpses and maggots and battling a scary mutant. Donald Pleasence is the kindly crippled (Scotch) scientist with a chimp helper (like in Romero's later MONKEY SHINES), Daria Nicolodi is the mean headmistress, Patrick Bauchau (now on the POLTERGEIST series) is a detective, and there are Bee Gees and Richard Gere references. It followed TENEBRE (PV #30). The tape includes a making of short featuring Luigi Cozzi, a trailer, Argento on The Joe Franklin Show (!) and two excellent cross promotion videos. "Jennifer" is the rarely seen Claudio Simonetti playing a keyboard plus alternate movie scenes and "Valley" (the best music on the various artist soundtrack besides

Motorhead) is a very cool Bill Wyman video with the former Stone, being a bloody, violent voyeur (sorta like Argento).

EROTIC

EROTIC WITCH PROJECT (E.I., 99) D/S John Bacchus, P/S Michael Beckerman, S Joe Ned, Clancy Fitzsimmons

I wasn't looking forward to seeing any of the many inevitable BLAIR copies or spoofs, but this surprised me by being both a close copy of the original (not hard to achieve) and the sexiest outdoor lesbian movie since Michael Findlay's MNASIDIKA (PV #23). The three possessed females are played by blonde Katie Keane, brunette Darian Caine, and the reddish haired darker skinned Victoria Vega. All talk to the video camera, are naked a lot, and all fondle themselves and each other two at a time in a tent or in the woods. It ends in an all out fireside threesome. Keane is a model and the other two are NYC area strippers. All are also in GIRL EXPLORES GIRL. Throwaway comedy interview sequences feature John Link, Michael Raso and Zach Snygg and there's a man in a gorilla suit.

TITANIC 2000 (E.I., 99) P/D/act John P. Fedele, S Clancy Fitzsimmons, Joe Ned, P/act Michael L. Raso

Blonde vampire Vladamina (Tammy Parks) and two servants (one is a Lugosi voiced Igor) are on the maiden voyage of the new Titanic. Tina Krause (in the Kate Winslet role) does a strip dance for an idiot Brit rock star (Fedele who also sings with a live band), poses naked for a terrible artist (Zach Snygg), and in the cleverest scene (using computer FX), swims naked with the vampire woman. Parks does a strip dance by her coffin and seduces a blonde on a car. The main sex and nudity scenes are well shot but there's too much silly overacting comedy. The cast includes Suzanne Lenore, Roxanne Michaels, Elizabeth Cintren, John Link, and Pete Jacelone. Also with a Kathy Bates imitator, a guy in drag, DINOSAUR VALLEY GIRL scenes, flashbacks, and fart jokes.

DIARY OF LUST (Full Moon, 99) D "Madison Monroe," S "Earl Kenton," P Pat Sicilano

In another plotless, unrated soft core sex movie, a blonde (Michelle Turner, who narrates) reads from a diary (of lust) to her guests in "a castle in Europe." We see five historical sex flashbacks (with the same 4 actresses and two guys) before the cast members finally pair off for some modern day sex. Two scenes feature blonde lesbians and three of the scenes are threesomes. The women (including Mia, Julia Krus, and Cara Keyes) all look fine. Gary Graver was the cinematographer.

SEQUELS

UNIVERSAL SOLDIER: THE RETURN (Tri Star, 99) D Ric Rodgers, S William Malone, John Fasano, P/star Jean Claude Van Damme, P Craig Baumgarten, Allen Shapiro

A talking computer at a Dallas research center takes over the body of a pumped up black kickboxer (Michael Jai White from SPAWN) who commands a small army of reanimated corpses with big guns. Short widower Luc (star Van Damme from the '92 original) has to stop them with help from a TV reporter (Heidi Schanz). He says "I was killed in Viet Nam!" and "All soldiers are not mindless violent killing machines!" Bill Goldberg is a pumped up comic relief mindless



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violent reanimated corpse. When Luc's daughter is kidnapped from a hospital, all the doctors just happen to be pumped up fighters too. With flaming men, topless dancers, flashbacks from the first movie, and a cartoonish blue haired punk. It's a movie for WWF and G. I. Joe fans. Kiana Tom and Xander Berkeley have small roles. Rage rock songs are by Anthrax, Gwar and others. Two cable TV sequels had a different star.

SCREAM FOR SANITY- TRUTH OR DARE 3 (Salt City, 96) P/D/S/cine. Tim Ritter, S Kevin Lindenmuth, Ron Bonk

In this confusing sequel, a famous mass killer in a copper mask is at it again in S. Florida. Clive (Ken Blau), recently released from a mental hospital, blames himself for his baby's death, so hires a hooker to cut his chest up. The ghost of his wife talks to him and his baby cries "You killed me daddy!" The disgraced Dr. Hess (Joel D. Wynkoop) has flashbacks from the 1986 original made when Ritter was 18 (with a younger Wynkoop), has breast squeezing sex dreams, and H. G. Lewis- meets John Waters- gore nightmares. His nurse wife is crucified. The former boyfriend of a woman who loves the serial killer imitates him to impress her. WICKED GAMES (93) was part 3 in the series.

PROPHECY III - THE ASCENT (Dimension, 99) D Patrick Lussier, P/S Joel Siosson, S Carl Dupree, P W. K. Border Danyal

(Dale Buzzotta), a God doubting teenage tent preacher is assassinated then revived. Fallen angel Gabriel (series regular Christopher Walken) tries to help the confused Danyal complete his mission (of biblical proportions) while a rival fallen angel (Vincent Spano), who dresses like he's in an Italian western and flips around in the air like he's in a Hong Kong martial arts movie, tries to stop him. Races and battles occur in the desert and Danyal has visions of writhing bodies. The most memorable scene for me was Walken (in his messy long hair wig) driving a convertible while playing a trumpet along with "Telstar." With Kayren Ann Butler, Brad Dourif and Steve Hytner.

DOCS

Lennon- THE DAY THE MUSIC DIED (EME, 99)

Somebody simply edited together 45 mins. of network TV reports from when John Lennon was shot a few weeks before Xmas, 20 years ago. You get Ted Koppel, Tom Brokaw, John Chancellor, David Hartman and even Geraldo talking to people including Richard Lester, George Martin, Dave Marsh and the last guy to interview Lennon. They talk about what Lennon meant to people, Mark David Chapman and gun control.

DEMISTIFYING THE DEVIL - MARILYN MANSON (Rock Docs, 99) D Chris Nicholas

This "unauthorized documentary" basically shows the people that Brian Warner (from Ohio) left behind in Fort Lauderdale, FL when he hooked up with Trent Reznor and became the Alice Cooper of the 90s. Interviews are with local club owners, managers, DJs, editors, photographers, jealous ex band mates (Marilyn Manson And The Spooky Kids) and his pretty former girlfriend Missi, who seems surprisingly nice and level headed. Some posters and ads are optically censored (for legal reasons I guess), but they did not censor the many scenes of a (deaf mute?) dominatrix or "home movie" of MM doing various "shocking" things. I'd rather see his videos (some are amazing). How long before he's ready for HOLLYWOOD SQUARES or WHERE ARE THEY NOW? Call (323) 634-1634.

MENTAL HYGIENE CLASSROOM FILMS (Blast, 1945 -70)

Eight choice shorts (all from the archives of Rick Prelinger) make up this comp. Nick, a lazy student with no plans, imagines the successful future of others and has a vision of himself as a bum. His life is straightened out by friendly criticism. The lazy, sloppy, boring, lying, unprepared Barbara learns how to

get along and act properly. A shy new University of Oklahoma radio buff (Dick York, the only future name actor here) ends up being a popular guy on campus. The most famous short here is DATING DO'S AND DONT'S and the funniest scene is when Woody imagines himself eating cotton candy with the smiling Ann. One short was just for girls. When a girl has her first period, the school nurse, her mother and even her father are all reassuring and understanding. In all of these, problems are solved by helpful and understanding adults or even other kids. In real life the problems are usually ignored, avoided and/or made worse by adults or other kids. In another short, smaller kids have serious accidents while playing with scissors or a gun. The scare tactics are subverted by the obvious dummy of a kid falling off a cliff. In the one about juvenile delinquents, Jamie's gang friends beat up his father. The last short, NARCOTICS, PIT OF DESPAIR, is the only one in color, the cheapest (there is no dialog), and by far, the most outrageous. A bearded dealer uses a female junkie to help reel in a "sucker bait" jock, who quickly goes from taking bennies and reluctantly trying reefer to being kicked off the team, staggering in the street and getting straight Ds. Soon he's mainlining and going through withdrawal, while tied to a bed by two scary older men! Like they say, "Shake this square world and blast off." See pg/ - for the companion book. Box 51, Cooper Station, NYC 10276.

FERRARA

FEAR CITY (Thorn EMI, 84) D Abel Ferrara, S Nicholas St. John, P Bruce Cohen Curtis

A young psycho who keeps a diary and knows martial arts is slashing and killing strippers. The depressed Matty (Tom Berenger), a former boxer who has RAGING BULL style ring flashbacks, runs the agency the girls work for. His ex (Melanie Griffith) is a bi-sexual drug addict who has the main onstage nude scenes. The victims include Rae Dawn Chong, Ola (THRILLER) Ray, and Maria Conchita Alonso. With Billy Dee Williams (Italian hating cop), Michael V. Gazzo (strip club owner), Rossano Brazzi (priest), Jack Scalia, Jan Murray, and Lori Eastside. The theme ("New York Doll") is by David Johansen. This dreary movie reminds me of the early 80's Times Square with strippers at The Metropole, DOING IT and SKIN DEEP playing at The Circus and the old Popeye's Chicken electric sign (Popeye's face turned black at night). The third feature by Ferrara, it was made for 20th Century but released by Aquarius. His next, not counting TV movies, was CHINA GIRL (87).



SCREAM FOR SANITY

NEW ROSE HOTEL (Sterling, 98) D/S Abel Ferrara, S Christ Zois, P Edward R. Pressman

Fox (Christopher Walken), a jovial eccentric limping con man in a white suit, and his partner (Willem Dafoe) study videos of a Japanese genetic scientist to learn his habits and sexual weaknesses. They convince young Italian lounge singer Sandy (Asia Argento) to seduce the scientist for big money, but the partner falls for her and things go seriously wrong. After it seems to be over, almost the whole damn movie is played back as edited flashbacks with new scenes added to show why Dafoe's character is so obsessed, tortured and guilt ridden. Although set in Tokyo (and Marrakesh), it's fairly obvious that all the acting parts were shot elsewhere (Manhattan). Many scenes are shown on small video spy cameras. Walken is a lot of fun to watch, even though his acting style is starting to remind me of Jack Palance. Argento has nude scenes and Dafoe has (mostly off screen) sex with five Japanese women at once (!) It's based on a book by William Gibson and the soundtrack is by Schooly D. Also with Annabella Sciorra (who was in the director's THE FUNERAL with Walken), John Lurie, and Gretchen Mol.

PV

THE BRAIN THAT WOULDN'T DIE!

PV planned to conduct a feature interview with director Joseph Green eventually, but he died recently (at 71). We rediscovered a brief Green interview, by Glen Andreiev (of Orange Park, FL) that was sent to us along with some unpublished behind the scenes photos, and an article on BRAIN... from when it was still unreleased, with an interview with the late producer Rex Carlton, sent in by Gary Knox (of Dover, Delaware).

Rex Carlton, from Wilmington, Delaware, promoted beauty contests, dances and wrestling matches in his home state. "I have a flair for advertising, selling and exploitation. I had everything, wrestling girls, man vs. alligators, wrestling in the mud and wrestling in a ring full of fish." In the mid 40's, he promoted wrestlers in New York City, including Joe Louis and Primo Camera (both then past their prime). Several of Carlton's wrestlers were in a famous scene in MIGHTY JOE YOUNG (49). Carlton then produced (or executive produced) some pretty good low budget movies including THE C MAN (49), with Dean Jagger and John Carradine (PV #10), and GUILTY BYSTANDER (50), with Zachary Scott, which were both shot in Manhattan. They were followed by the partially autobiographical wrestling comedy MR. UNIVERSE (51), with Jack Carson and Vince Edwards, and MIAMI DRAGNET (55), with Lili St. Cyr and John Loder. His first horror movie was THE NAKED GODDESS (58). It was released in '62 by Crown Int. as THE DEVIL'S HAND (PV #21), with an opening theme featuring guitarist Jerry Cole (PV #31). In May '68 Carlton reportedly killed himself after failing to pay back the mobsters he had borrowed money from to make three movies starring Cameron Mitchell (PV #19): NIGHTMARE IN WAX (66) and REBEL ROUSERS (67), also with Jack Nicholson, and BLOOD OF DRACULA'S CASTLE (67) with John Carradine and Alex D'Arcy. They were the only features from the sort lived Paragon Films. Back in the late 50's Carlton's investors were much more patient and understanding.

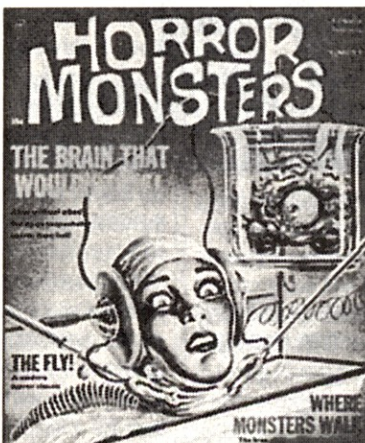
An article (by Marvin Kitman) in the men's magazine Escapade (Aug, 60) explained how Rex Carlton Productions (on W. 57'th St.) had mailed a portfolio to several hundred potential investors for the planned "\$150,000" feature THE HEAD THAT WOULDN'T DIE (or THE BLACK



Virginia Leith between takes



Eddie Carmel and Adele Lamant



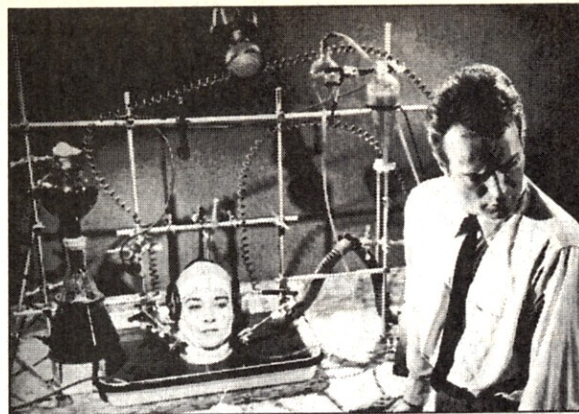
DOOR). His come on described the characters and the plot and added that "Stories of this type have exploitative value and they make the box office register tingle. The public never tires of paying at the box office to see monsters chasing half-clad girls. This formula never fails. The general reaction to our story is that we have a real sleeper and we would like to have you with us to share our profits." Carlton also wrote: "We predict that all original investments will be recouped within four months of general release. We also anticipate that profits from American and foreign and TV distribution will net 500 per cent to the investor." He told Kitman, "Our mutation has to have a big mouth because he bites off the doctor's head in the last scene. It'll be a great scene. You know what a chicken without a head looks like? The last five minutes of the picture will be done in Technicolor. There's a lot of sex in this picture. We've picked girls for the model and dancer roles who will strip down for the European version."

Carlton wrote the story with Joseph Green, from Baltimore, who had been a dialog director and an assistant director on several of his features, and Green wrote the screenplay and directed. Green had also directed episodes of the syndicated COWBOY G-MEN TV show (52), starring Russell Hayden and Jackie Coogan (!) and a 50's burlesque movie called SEX KITTENS. THE HEAD THAT WOULDN'T DIE was filmed in 13 days in 1959 on sets built in the basement (a former Vic Tanny Gym) of The Henry Hudson Hotel in Manhattan. Exteriors were shot in Tarrytown, New York and Fort Lee, New Jersey. All the following quotes are from Green: "You have to move these pictures fast. They're not drama. Drama pertains to the intellect. They're melodrama. You have some dialog in the beginning to establish the characters, but that's it, then you go right into the picture. When we were filming on the one set, the carpenters across the studio were hammering away, building the set we were going to use the next day. Of course, when we filmed sound takes, we told them to stop hammering."

The stars were Herb (or Jason) Evers, who went on to many TV and film roles, as the devious Dr. Cortner, and Virginia Leith as his fiance Jan, who is decapitated in a car crash.

Leith, from Cleveland, had been a contract player in small roles in eight Cinemascope films at 20'th Century. Adele Lamont, as the disfigured model Doris, poses in a bikini for amateur photographers (just like Bettie Page had done), including an unbilled Sammy Petrillo (PV # 11), a friend of Carlton. Leslie Daniels (Kurt the crippled lab assistant) also narrated Doris Wishman's PLAYGIRLS INTERNATIONAL ('63) which featured Sam Butera And The Witnesses. The famous mutated pinhead monster in the closet was played by the 375 pound, 7' 8" Eddie Carmel. As Eleazer Carmel, the wrestling giant of Israel, he was the Andre The Giant of his day. He also appeared on several national TV shows as The Happy Giant Clown, and was a caveman in 50,000 YEARS B.C. (BEFORE CLOTHING) (63)(PV #31). Also with Bruce Brighton (doctor father), Doris Brent (nurse), and various unknowns as "B girls" and strippers.

There never was a color sequence with a head biting scene, or a nudie Euro version, but according to the Escapade article, some models and actresses (including Adele Laurent) did take it all off on the set, an obvious planned perk for many of the 43 men who became investors. HEAD was advertised in Variety the year it was filmed, but wasn't released until AIP picked it up, re-titled it THE BRAIN THAT WOULDN'T DIE and put it on a bill with INVASION OF THE STAR CREATURES in 1962. "It made money, as much money as one could make through A.I.P." DIE NACHT UND DER SATAN had also been filmed (in W. Germany) in '59 and was released in America as THE HEAD in '63. It also had strippers but a man's head was kept alive. You have to wonder who copied who. Originally 81 minutes long, TV and most video versions of BRAIN... have been cut by about ten minutes. "It's a little too gory, even for this day and age. There were three major censor's cuts in BRAIN. There's one where the 'thing in the closet,' who remains off camera, reaches out of the peep hole in the closet door and tears Kurt's arm off, which is incredibly graphic for a 1962 film.



Leith and Evers on the set — note boom mic.



Director Green poses with Pinhead (autographed to Frank Hennenlotter)



Joseph Green directing Leith



Evers with new Pinhead — BASKET CASE II

A second cut involves the monster taking a bite of flesh in his mouth. He spits it out and it hits the floor in a close up that is very gory." Another cut is when the doctor is in a nightclub searching for bodies and two showgirls have a confrontation. "That had to be a censor cut because I would never cut in the middle of a musical piece, because it's very bad to the ear. If I remember correctly, that was a very effective piece of music called "The Web'." The theme (by Abe Baker and Tony Restaino) was released on a 45 by Laurie Records, whose biggest act had been Dion. After BRAIN... was released it was featured in Horror Monsters magazine #8 (cover story) and in the one shot 3-D Monsters.

The cut 70 min. version of BRAIN was released on video in 1983 by Warner Brothers (!) and later by Rhino and other companies. Sinister Cinema now has the uncut version. In Mike Nichols' HEARTBURN (86), Jack Nicholson and Meryl Streep are in a hotel room eating Chinese food while BRAIN... is playing on the TV. "I'd like to meet the guy who decided to use my movie. I'm sure you can kid the hell out of my picture." After BRAIN... was released Green shot new nude dream sequences for the Japanese movie DAY DREAM. He distributed it (in '64) and several Euro features (including Jesus Franco's KISS ME MONSTER and SADISTEROTICA). During the early 80s, Green formed Value Video and released many of his titles on tape.

Green returned to directing with THE PERILS OF P. K. (86), which was written by and starred his actress wife Naura Hayden (from THE ANGRY RED PLANET). The incredible cast includes Sammy Davis Jr., Jackie Mason, Joey Heatherton, Dick Shawn, Kaye Ballard, Heather MacRea, Larry Storch, Louise Lasser, Professor Irwin Corey, Anne Meara and Virginia Graham. Hayden also wrote health and how to sex books. Frank Hennenlotter joked that he was planning to remake BRAIN someday, instead, he hired Jason Evers to act in his BASKET CASE II (90). If you haven't seen the uncut BRAIN THAT WOULDN'T DIE yet, what are you waiting for?

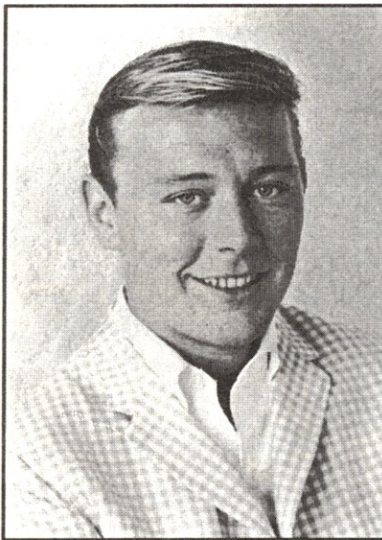
PV

BOBBY "BORIS" PICKETT

Interview by "Prof." Fred Hopkins

Not surprisingly, singer/actor/songwriter Bobby "Boris" Pickett was heavily influenced by the classic Universal monster movies. Born on February 11, 1938 and raised in the Boston suburb of Somerville, Massachusetts, Pickett has been into horror films for as long as he can remember. "My father used to manage movie theaters in the Boston area. So I got to see Boris Karloff in *THE MUMMY* and *FRANKENSTEIN* as well as Bela Lugosi in *DRACULA*, and Lon Chaney Jr. in *THE WOLFMAN*. And they were all free! Of course, these were re-releases even then (from Real-Art). But the popularity of old horror movies was always being revived, because people never get enough of the classic monster themes." Pickett, arguably the only person to "out-Karloff" Boris Karloff, started doing movie star impressions for his friends in elementary school, earning a reputation as the class clown who was perennially in trouble for disrupting things. Bobby's interest in drama continued into high school, where he became involved in school plays. But our story really begins when Pickett returns from a three year Army stint in the Signal Corps in Korea, and lands in Hollywood in 1958. Bobby lived all over Los Angeles, eventually settling into West L.A.

Although he started working as an actor and comedian, he soon gravitated to rock 'n' roll. "I started singing with The Cordials, an accapella Rhythm and Blues group. I sang baritone. The group included the Capizzi brothers. Lenny Capizzi was a songwriter. We used to sing in nightclubs for free food. We performed at Timi Yuros' parents Italian nightclub on Pico Boulevard for spaghetti dinners." Yuro, a singer herself, is best remembered for "Hurt," (#4 in '61), and "What's A Matter Baby (Is It Hurting You?)," (#12 in '62). The Cordials obtained a manager, but he died of a heart attack two weeks later. After Pickett left the group, The Cordials did have a hit, "Surf Stompin,'" in '62. Meanwhile, Pickett was spicing up The Cordials' act by singing "Little Darlin'" in a Boris Karloff voice. It never failed to crack up the audience. "One day Lenny Capizzi suggested that we



write a novelty number. We didn't have any particular idea of what we were after, it was just something to do. I co-wrote 'Monster Mash' with Lenny in about an hour-and-a-half at Lenny's house. We then took it to Gary Paxton, of The Hollywood Argyles ("Alley Oop") and Skip and Flip ("Cherry Pie," with "Skip" Battin, later of The Byrds). Paxton liked it." "Monster Mash" was recorded with Jesse Sales on drums and Chuck Traynor on bass, plus Ricky Paige, Gary Paxton, and Johnny MacCrae on background vocals.

"Jesse Sales and Chuck Traynor were older jazz musicians. I think Leon Russell was late for the session so Paxton played piano on 'Monster Mash,' with Leon on the keys for the flip-side, 'Monsters' Mash Party,' an instrumental. We didn't cut the LP until two months later. Ricky Paige was Gary's girlfriend. The background singers were two tenor guys and one girl. Gary may also have played guitar." MacCrae would later be a member of Ronnie And The Daytonas, while Paige (who had been in *UNTAMED YOUTH* - '57) would join The Bermudas.

Paxton attempted to sell "Monster Mash" to all the major record companies in 1962, but his efforts were uniformly rejected. "Gary was actually happy that the major labels all turned him down! He pressed 5,000 orange-and-black copies of 'Monster Mash' on his own label (GarPax), got into his car, and hit the road. He visited most of the radio stations in California, going from Fresno to Merced, to Bakersfield, and giving away copies of the record. Wherever 'Monster Mash' was played, the phones would immediately light up, but no one could buy it, because 'Monster Mash' wasn't in any stores!" Suddenly, London Records, who had earlier turned Paxton down, were now eager to distribute "The Monster Mash." "London begged Paxton and he signed with them. The record was originally

distributed by London, and then Polygram. I receive my royalties out of London, England. But I get no royalties from TV or movie usage of the song, because there's no clause in my original contract covering it. If a movie company uses the Polygram version of 'Monster Mash,' I get no money. However, I still receive royalties on the tune."

Monster movie mania was catching on big time around 1962. Newsstand magazines included Famous Monsters Of Filmland and Spaceman (both from Warren Publishing) and competitors like Mad Monsters and Horror Monsters and the then brand new Castle of Frankenstein and Fantastic Monsters.

"The Monster Mash" b/w "Monsters' Mash Party" by Bobby "Boris" Pickett (with a picture sleeve) fit right in. It went all the way to to #1 in Sept., '62. It was also #9 on the R+B charts (!) and soon became a million seller. Pickett first performed it on AMERICAN BANDSTAND when it was #1. Things were different in England though. "The Monsters' Mash" was banned for being "offensive"! "When it got played on the radio, we knew it was gonna be #1!

It changed my life completely. I was broke, then suddenly I had cash in my pocket and I was a commodity. It opened doors to acting jobs and doing commercials. The first commercials I did were for cigarettes, Chesterfield and Salem (Don't inhale 'em!), before cigarette commercials were banned. Then I did a few for Lipton Tea and for Plymouth." Pickett had time to do the commercial and acting gigs because he didn't need to constantly push "Monster Mash." "Monster Mash' was getting played everywhere, so no one had to advertise it. It's just like George Lucas' advertising budget for the latest STAR WARS film. It was zero, because there's no need to promote it. Remember, it was a simpler era, back then, when you could record a song in a garage and get it played on the radio."

Almost immediately, Pickett was faced with a competing cover version of his song. "Horror host Zacherle came out with a Monster Mash LP before we did and siphoned off about 40,000 units in sales. London Records was too slow. Zacherle doesn't do Karloff. I do a cartoony Karloff." Zacherle's version (which has the Ronettes on backup vocals!) was quickly forgotten, but his Monster Mash LP (on Parkway) went to #44 in Nov. That same month, The Original Monster Mash LP by Bobby "Boris" Pickett (And The Crypt Kickers) went to #19 on the charts. It had 15 tracks and was issued in mono and stereo (now very rare). The fun Lp is actually an early theme album. Many of the

songs refer to each other and the running gag is that Boris, at the top of the pop charts, looks down on the upstart Bela (a vampire), who keeps scheming to have a hit of his own. The Bela voice is featured on "Monster Motion," ("Igor you fool, be a little more cool"), "Blood Bank Blues," and "Bela's Bash." Bela also introduces his new werewolf talent, "Rabian, The Fiend Age Idol" ("I've become the Dick Clark to all the young dead."). The Boris voice is featured on "Graveyard Shift" ("hundreds of bodies rise from their graves"), "Me And My Mummy," (Boris croons), "Sinister Stomp" (sounds just like "The Monster Mash"), "Skully Gully" (a re-write of



The Crypt Kickers Graveyard Revue

"The Hully Gully"), "Wolfbane" (a re-write of "Alley Oop"), and "Irresistible Igor." Sometimes Igor talks and sings too.

The LP also features both sides of the single and a few very brief tracks: "Transylvania Twist" (basically a sax and harmonica driven instrumental), "Monster Minuet," and "Let's Fly Away." Many of the songs are both funny and rockin' and hold up well today. Most of them feature excel-

ent playing (including organ, harmonica and sax) and back up vocals. "Monsters' Holiday" b/w "Monster Motion" (from the LP) went to #30 in Dec., 62 (with a picture sleeve). It did even better (#18) on the R+B charts. "Monsters' Holiday" was a worthy follow-up and should be played every Christmas season on the radio. Lon Chaney Jr. even recorded a cover version for Tower Records.



Bob Eubanks called me in 1962 and asked if I'd sing 'Monster Mash' at his club, the Peppermint Twist on Fairfax Ave. The back-up band was The Beach Boys. There's a photo of Brian Wilson playing guitar behind me. The Beach Boys later covered 'Monster Mash.'" Suddenly, Bobby was going out on the road doing record hops. He would play in high

schools, nightclubs, concert stages, wherever. "When I toured, I went out on my own and worked with the house band. My act was ten minutes long. I did 'Monster Mash' in the Karloff voice and then I did straight versions of 'Twist and Shout' and 'Hang On Sloopy.' I was faking being a rock 'n' roll singer, and it worked! I met lots of girls. Physically, I looked like a cross between Marty Milner and Monte Markham." Pickett toured with Bobby Darin, Brian Hyland, Sue Thompson, and Marty Robbins. And despite what one might assume, Bobby's look on stage is almost, well, normal! "I never have worn a costume, I just wear my lab coat with a tarantula and a spot of blood and I mess my hair up. Brian Hyland ("Itsy Bitsy Teeny Weeny Yellow Polka-Dot Bikini") was shocked that I would mess my hair up to do

my Karloff imitation. Hyland, a good looking guy with nice hair, said 'I could never do that!' Bobby Darin loved 'Monster Mash,' and performed it on THE BOB HOPE SHOW. He loved doing impressions and was quite good at it. As a performer, Darin sweated his ass off!"

A third, non LP Garpax single "Graduation Day" b/w "The Humpty Dumpty" (with a picture sleeve) by just Bobby Pickett only went to #88 in June, 63. An RCA single ("Monster Swim") reached #135 (meaning practically nobody bought or heard it) in '64. Meanwhile The Beach Boys (featuring Mike Love) frequently performed "Monster Mash" live and its on their #1 In Concert LP ('64). Pickett made more TV appearances. He was on 9TH STREET WEST, THE BOB ERBANKS SHOW, LLOYD THAXTON, and even the game shows TRUTH OR CONSEQUENCES and BEAT THE CLOCK. On most of these programs, he did a lip synched version of "Monster Mash." Pickett's touring, though, was spasmodic, as he was spending most of his time trying to work as an actor and he was getting results. "I did a lot of episodic TV. I was on PETTICOAT JUNCTION with Lori Saunders. I also worked on BONANZA. I played a corpse, and was inanimate for five days!" Commercial work continued as well, with Bobby appearing for Nationwide Insurance and The American Dairy Association. His (brief) first movie appearance was in IT'S A BIKINI WORLD (filmed in 65), starring Tommy Kirk and Deborah Walley, and with Pat & Lolly Vegas, The Gentrys, The Toys, The Castaways, and The Animals. "BIKINI WORLD

is where I met Eric Burdon, even though the music for the film was shot on different days than we worked. He's a great guy. Deborah Walley was flirtatious, she now writes children's books. Director Stephanie Rothman seemed very sweet." In '69 The Bonzo Dog Band recorded "Monster Mash" for their Tadpoles album.

"The Monster Mash" was played every year around Halloween, and was officially re-issued by Parrot in 1970, but only made it to # 91. Bobby nabbed parts in several more movies. "My part, as the doctor, was cut out of THE BABY MAKER ('70), with Barbara Hershey. But they left my voice in, so I got paid. In CHROME AND HOT LEATHER ('71), I play Sweet Willie, 2'nd Lieutenant of tough guy Bill Smith. DEATHMASTER ('72) was a vampire movie. I play a hippie with a guitar. Robert Quarry (COUNT YORGA) produced it, with actor Ray Danton directing. Danton had played gangster Legs Diamond and was likable, but very macho. He'd walk into a room and decide who he could beat up." When re-issued again, in 1973, "The Monster Mash" went all the way to #10. Hitting the top ten twice with the same song is one for the record books. It stayed on the U.S charts for an amazing 23 weeks and was certified Gold. Pickett performed it again on

AMERICAN BANDSTAND, 11 years after his debut appearance. It also made it to the charts in England for the first time (#3!) and to #1 in Australia! The Original Monster Mash LP was also re-issued with a new (inferior) cartoon cover. It reached #173. This version of the LP (with four tracks missing, but with "Monsters' Holiday" added) became more common than the original.

Later Pickett recordings were much less successful. In 76, "King Kong (Your Song)" (Polydor) reached #107. In 77, Pickett recorded the Ticklish Tales of Terror LP (Lable-Aire). The album also includes some stories read by the late Lon Chaney Jr. Other Pickett releases that only completist collectors have heard include "Stardreck" (with vocals by Peter Ferrera), an anti smoking version of Merle Travis' "Smoke Smoke Smoke That Cigarette" and "Monster Rap" ('84). The Hollyweird Squares LP (Dore) was by Bob Hudson and Bobby Pickett. Some more movie roles were in SISTER, SISTER (87), starring Jennifer Jason Leigh and Eric Stoltz, FRANKENSTEIN'S GENERAL HOSPITAL (88), a YOUNG FRANKENSTEIN type comedy starring



Halloween '94 with Tiny Tim

Mark Blankfield, and LOBSTER MAN FROM MARS ('89) (PV #10) "In LOBSTERMAN, I play a dual role as the King of Mars and his astrologer (in a Boris Karloff voice). In the early '90's, I toured with the 30 Years of Rock 'n' Roll Show, alongside (the late) Tiny Tim, Mickey Dolenz, Al Wilson ("Show & Tell"), and Mike Pinera (Blues Image, Iron Butterfly)."

Pickett also co-wrote a musical, I'm Sorry The Bridge Is Out, You'll Have To Spend The Night, with Sheldon Allman, a horror spoof about

a hapless couple getting caught in a storm and having to spend the night in a haunted mansion full of monsters and eccentrics. Allman recorded the Del-fi LP Sing Along With Drac (in 61) and wrote GEORGE OF THE JUNGLE. "It was produced as a play in London and then Pasadena. It continues to be performed in theaters around the globe. And in 1994, Joel Cohen (writer of TOY STORY) met two young producers and talked them into doing a film version of it." The film (also written by Pickett) was called FRANKENSTEIN SINGS and starred Sarah Douglas, Mink Stole from John Waters movies, and Jimmie "J.J." Walker ("Dyno-mite!"). Walker is in charge of a mummy who turns out to be Elvis Presley. When the movie got released on video, they changed the name to THE MONSTER MASH (which the characters do sing in the film). Pickett notes that "Bridge" was written and first performed before YOUNG FRANKENSTEIN and THE ROCKY HORROR PICTURE SHOW, but he doesn't feel that those ventures copied his production. "If you make a horror spoof, you're basically stuck with the same plot. I can't say that those other films were influenced by our play. MONSTER MASH is now discontinued on video because Time Warner took over the company on the day it was released. They consider

it a tax write-off. It does turn up on Momax (cable tv) and will for the next several years. I sell it over the internet. It's lots of fun, especially for kids." (MONSTER MASH: THE MOVIE is still listed in the Movies Unlimited catalog. Call (800) 4 - MOVIES). "We later wrote a sequel called Frankenstein Unbound (no relation to the Corman film of the same name). Sheldon and I are now writing a gothic operetta adaptation of Dr. Jekyll and Mr. Hyde."

The Original Monster Mash CD (Deram), including "Monster Motion," was also released. "I had to twist the arm of Polygram Records (the successor to London Records) to get them to release 'Monster Mash' on CD. They didn't want to do it. However, it did well on CD, but they went ahead and dropped it again anyway. I now sell it on the internet. A few years ago, Billy Joel's back-up band invited me to come on stage to sing 'Monster Mash' at The China Club in New York." Bobby has also appeared on the Legends Of Rock 'n' Roll shows held annually at The Greek Auditorium in Los Angeles and has appeared at fan conventions and at the annual Madison Scare Garden Halloween show starring Alice Cooper.

"Monster Mash" is included in virtually every One Hit Wonder, Novelty Tune or Halloween compilation ever



released. "I recorded the original tune in 1962, then did a version for K-Tel, where I sang 'Mash' to a metronome and they later dubbed in the music (which isn't good). I also did a Rhino version, which was OK, and I did my own version. Although I haven't recorded in several years, The Misfits have recorded 'Monster Mash' on a 7" disc." "Monster

Mash" is obviously a song that absolutely refuses to die! Oddly enough, Bobby never met Boris Karloff, even though the British actor was quite active in American films and television throughout the 1960's.

"Karloff and I never ran into each other. Though I was told he listened to my song and commented (in the Karloff voice) 'I don't sound like that!' Lugosi, of course, had died long before 'Monster Mash,' but I did meet Lon Chaney Jr., and he was very friendly, if a bit intoxicated." Far from being bitter or resentful about only being known for one song, Pickett is a resilient and optimistic professional with

an infectious sense of humor. 'Monster Mash' has been a wonderful ride. It's paid my rent and mortgage for 38 years. I consider myself one of the luckiest guys on the face of the earth, especially when I'm above it and on the top of the food chain." 'Monster Mash,' which "caught on in a flash" back in 1962, is still as much fun now as it was 38 years ago, and so is its creator, Bobby "Boris" Pickett!

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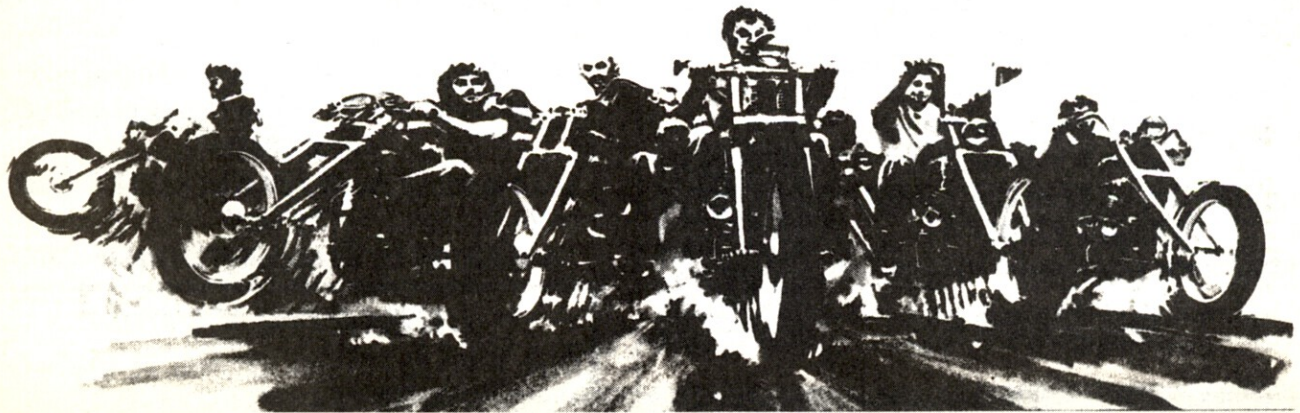
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BAMBOO GODS AND IRON MEN; BOXER'S OMEN; BRIGADE DES MOEURS; A BULLET FOR PRETTY BOY; CANDICE CANDY; CULT OF THE DAMNED; DEATHMASTER; FORTY DEUCE; EMANUELLE IN AMERICA; GUYANA: CRIME OF THE CENTURY; HELL'S BLOODY DEVILS; HOTEL PARADISE; LIFE IS CHEAP... BUT TOILET PAPER IS EXPENSIVE; LONG WEEKEND; MISTER FREEDOM; MY FRIENDS NEED KILLING; NIGHTMARE COUNTY; NO MAN'S ISLAND; PERCY; OF FREAKS AND MEN; PRISON FOR WOMEN; PUNISHMENT PARK; RIOT ON SUNSET STRIP; SAFARI RALLY; SCHOOL FOR UNCLAIMED GIRLS; SOUL SOLDIER; SUNNYSIDE; SWINGING BARMAIDS; THEY CALL HER ONE EYE; THREE TOUGH GUYS; TURKISH STAR WARS; TWISTED NERVE; WHITE DOG; YAKUZA CRUEL SECRETS; ZEBRA KILLER

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Welcome to Cape Copy Center's latest ad. A Psychotronic Video advertiser since issue #3! This ad features a clearance sale of epic proportions. To make room for new product the price has been slashed to the bone on many titles! Never before has taking the time to read the small print been more rewarding. Many of the tapes are being offered at cost, just to clear up room. Quantities are limited on most of these so don't delay. Due to the special nature of this sale the only discount offered is for every \$5 purchased you may select \$1 worth of free product. Buy \$100, get \$20 free, etc. All tapes recorded in the SP mode and are guaranteed against defects. Where the title has been changed for video the original title is given in parenthesis if known. Orders usually ship out within 24 hrs. Money orders preferred, checks require time to clear. No COD or credit card orders. Any titles sold out will be refunded. Both UPS and First Class Mail are available. UPS shipping: For packages sent to a commercial address - \$5, any # of tapes. For packages sent to a residential address - \$6, any # of tapes. UPS 2nd Day Air - \$10 first tape, \$2 ea. additional. First Class Mail - \$5 first tape, \$1 ea. additional. Foreign orders welcome, be sure to add ample postage. Cape Copy Center, 631 Main St., Hyannis, Mass. 02601. Phone - 508-775-6500.

Sidehow: Alive on the Inside - Definitive circus freak doc. \$19. Massacre - The Original Billy Jack! 1934. No picture box \$25. Maladolescensia - Classic 70's Euro nymphette w/ Lara Wendel & Eva Innesco. In Italian, no picture box \$39. Two Lane Blacktop - 70's cult classic \$25. Zeder - Prime 80's horror \$25. Peter Pan (24) - Restored silent fantasy \$29. I Saw What You Did - William Castle \$25. Fonetta - Young girl faced with loss of mother. Bunching, French, subtitled \$29. Bibi - Joe Sarno erotica w/ Maria Lynn \$25. Butterflies - More Maria Lynn \$25. Billy Jack Box Set - All 4 BJ movies in autographed box! \$99. Ripe - Erotic coming of age \$19. The Slingshot - Great Swedish coming of age \$25. Mother's Day - 70's exploitation classic \$19. Marie Baie des Anges - Sensuous 14 yr. old \$25. Sugar Cookies - Erotic black comedy \$19. Frankenstein Island - Incredible Z horror \$25. The Car - Demonic wheels. 1977 \$25. Des Morts - Doc. on death rituals \$19. Louisiana Mussy - Great Howco drive-in fare \$19. Black Kingpin - Woody Strode \$15. Not Wonted - Pregnant and unwed in the 50's \$19. Quicksand - Mickey Rooney neo-noir \$19. Shivers - Classic erotic horror \$19. Deluge - NYC destroyed by tidal wave! 1933 \$19. Ladies They Talk About - Super pre-code WIP. 1933 \$25. Female - Racy pre-code. 1933 \$19. Baby Face - Barbara Stanwyck sleeps her way to the top \$25. Walkabout - One of the best ever. Complete 100 min. version w/ additional nudity \$29. Oedipus Rex - Exemplary Pasolini \$29. The Hawks and the Sparrows - Great Pasolini \$29. Canterbury Tales + The Decameron + Arabian Nights - Pasolini's essential trilogy. All 3 for \$99. Mother's Boys - Jamie Lee Curtis \$25. Night Vision - Fred Williamson \$19. Detour - Micro budget noir is as good as they come \$19. Death Game (The Seducers) - Sandra Locke \$19. The Helter-Skelter Murders - Realistic docudrama-style account of Tate murders \$19. Collector's Item - Tony Musante claimed to be by mother & teenage daughter for use as sex toy! Great Eurotrash \$29. Suite 16 - Erotic drama \$25. Deranged (74) - Legendary exploitation \$29. Combat Shock - Uncut 90 min. version \$19. Bloodsucking Freaks - Exploitation masterpiece \$19. Kiss Me Deadly - Nuclear noir w/ alternate ending \$25. D.O.A. - The original noir classic \$19. The Killers (46) - Burt Lancaster noir \$19. Phantom Lady - Hip noir gem \$19. Impact - Pine noir/crime drama/mystery \$19. Vengeance - Obscure 70's exploitation \$19. Mr. Mean - Fred Williamson \$15. Joshua - Fred W. \$9. Friday Foster - Pam Grier \$15. Shaft \$15. Shaft's Big Score \$15. Shaft in Africa \$15. Boss (Boss Nigger) - Fred Williamson

Fight For Your Life - All time exploitation champion. Original uncut version \$39. The Intruder (Shame) - William Shatner is a rabble rousing racist \$19. The Beatniks - Hipster punks. 1959 \$19. Bela Lugosi Meets a Brooklyn Gorilla - Class entertainment \$19. Bride of the Monster - Bela & Tor \$19. Glen or Entertaining doc. \$19. Night of the Ghouls - Ed Wood \$19. Tales of Ordinary Madness - Ornella Muti, Katja Berger \$25. Exotica - Atom Egoyan \$15. Robot Monster - The immortal Ro-Man! \$19. Love Letter to Eddie - Short doc. on John Waters' Egg Lady \$10. Angel Unchained - Bikers invade convent \$29. Navy vs. the Night Monsters - Mamie Van Doren \$19. Teenagers Leap Gates Par. Legendary Sci-Fi \$19. Teenage Doll - 50's JD \$19. The Day it Came to Earth - Busting \$ horror \$19. Tales From the Hood - Horror anthology \$15. The Great Madcap - Humorous Bummel \$29. The Criminal Life of Archibaldo de la Cruz - Sardonian Bummel \$29. Vibrations - Christina Applegate \$5. I Don't Want to Talk About It - Marcello Mastroianni marries teenage dwarf \$19. Black Woodoo (Nurse Sherri) - 70's exploitation \$19. 36 Fillette - French teen is busting out of her dress \$25. La Petite Sirene - Schoolgirl falls for older man \$29. Score - Radley Metzger erotica \$19. The Lickerish Quartet - Radley Metzger \$19. Thunder Road - Robert Mitchum \$19. Cape Fear (62) - The original \$19. Starlight Hotel - Aussie version of The Wild Seed \$19. Space is the Place - Sun Ra \$25. Zabriskie Point - Antonioni \$15. Snake Dancer - Erotic reptile dance routine seen in arrest. Great 70's Euro \$39. The Girl - Franco Nero is sandbaged by nymphette \$39. Sister Emmanuelle - Teen sent to convent \$9. Emmanuelle in Bangkok - Good entry in series \$9. Midnight Strangers - Wealthy matron turns tricks for kicks \$9. The Best of Sex and Violence - Essential trailer comp. w/ 3 Rudy Ray Moore's \$25. The Love-Thrill Murders - Troy Donohue as Manson! \$19. Emmanuelle's Revenge - Joe D'Amato \$9. Sunrise - Silent classic \$10. The Desert Tigers - Half WW2/bad movie, half lime-type atrocities \$19. The Fat Spy - Joyce Mansfield \$19. Hollywood Horror House - Psycho gigolo. 1968 \$19. The Red Menace - Great anti-communist drama. 1949 \$25. Georama - Stranger seduces entire family. Pasolini \$19. Acatone - Pasolini's first \$19. Nights of Cabiria - Fellini \$19. Susana - Wry Bummel \$25. El Bruto - Inspiration for La Strada? Bummel \$25. Umberto D. - Original Embassy version \$29. Prospero's Books - Greenaway \$19. Love Letters of a Portuguese Nun - Innocent 13 yr. old country girl lured to convent run by devil worshippers. No picture box \$19. La Bambina - Teresa Ann Savoy is a sexually voracious 14 yr. old. In Italian. No picture box \$25. Crowhaven Farm - Adopted girl seduces stepfather. Cindy Eilbacher. No picture box \$19. Young Aphrodite - Adolescent sexual awakening in ancient Greece. No picture box \$25. The Refrigerator - Black comedy/horror. See review in PV16 \$29. Brain of Blood - Al Manson chaos w/ gore \$19. Exorcism Massacre - Hilariously inept black comedy/horror \$25. Fear White Trash 2 - S.F. Brownrigg swamp horror \$25. Sweet Sweetback's Saddle Song - Original issue \$15. The Jer - One of the strangest ever. Nightmare inducing \$29. Drive-In Massacre - The killer is still loose! \$19. Dark Power - Z horror w/ Lash LeRue \$25. Blood Bride - The groom has a nun fixation \$29. Deadtime Stories - Terror trifecta \$19. Gallery of Horror - One of the worst ever. Woeefully inept, great fun! \$29. The Black Hand - Post-Godfather Italian exploiter. A real hoot \$19. The Mad Butcher - Black comedy/horror \$19. The Return of Josey Wales - Michael Parks \$19. The Golden Triangle - Hong Kong action \$5. Once Were Warriors - Packs an emotional wallop \$19. The Reflecting Skin - One of the best of the 90's \$19. That Cold Day in the Park - Sandy Dennis is the repressed spinster \$19. You're a Big Boy Now - Biting 60's black comedy \$19. Bad Girls Go to Hell - Original issue w/ Joe Bob Briggs intro \$35. The Adventures of Lucky Pierre - With Joe Bob intro \$35. Outlaw Women - All female western. 1952, color \$29. Sex and the College Girl - With Joe Bob intro \$29. Walking Tall - Buford the Wild Bull battles corruption \$15. Purgatory - Tanya Roberts confined to hell-hole prison \$39. Andy Warhol's Dracula - Udo Kier \$10.

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Strangler of the Swamp - Atmospheric 40's horror \$19. The Candy Snatchers - One of the best exploiters of the 70's. "... a real find... Obscure and well made" - PV15. Susan Sennet \$29. Dirty Harry - Incomparable \$19. Having a Wild Weekend - Excellent counterpoint to A Hard Day's Night \$19. RoGoPaG - Pasolini/Rossellini/Goddard \$19. The People Under the Stairs - Great horror top horror \$15. Sextette - Stud line lusts after Mae West! \$19. Marmur of the Heart - Controversial Malle \$10. House on the Edge of the Park - David Meas rape-a-thon \$15. The Erotic Midnight Horror Show (The Sexorcist) - Euro possession sage \$15. Rock n' Roll High School - The Ramones \$19. Jackson County Jail - Yvette Mimieux \$19. Humanoids From the Deep - Mutant fish that rape! \$19. Mean Mother - Al Mason blaxpo \$10. What's the Matter With Helen? - Shelley Long \$19. Fight For Your Life - All time exploitation champion. Original uncut version \$39. Touch of Evil - Welles atmospheric noir \$19. Black Terrorist - Black gunmen hold white family hostage. Unique 70's exploiter, sparse and violent \$19. Savages - Can mad people be civilized? 1972 \$29. Rain - Restored version. 1932 \$19. A Taste of Honey - Working class girl knocked up by sailor. English classic. 1961 \$25. Embrace of the Vampire - Alyssa Milano torches the screen \$19. Terror at the Opera - Argento \$19. The Clowns - Fellini semi-documentary \$15. The White Shiek - Early Fellini \$19. Simon of the Desert - Bummel \$19. Los Olvidados - Bummel social realism \$19. The Milky Way - Bummel \$29. The Evil Within - Great gory horror \$15. The Tinger - It'll grow on you! Super Classic \$19. Can't Stop the Music - The 70's music experience \$15. Roller Boogie - Linda Blair \$15. Assault on Precinct 13 - Urban version of Rio Bravo \$15. Cotton Comes to Harlem - Phony preacher barks the faithful \$15. Black Eye - Fred Williamson \$19. Black Samson - Rockme Tarkington \$19. The Mean Machine - Highly enjoyable Eurotrash Wild and violent \$15. Truck Turner - First rate blaxpo w/ Isaac Hayes \$15. Immoral Tales - Walerian Borowczyk classic erotic quartet. Complete 100 min. version. No picture box \$25. J. D.'s Revenge - Blaxpo/supernatural combo \$15. Guncrazy - Benaka w/ Drew Barrymore \$19. Cleopatra Jones - Tamara Dobson \$15. Cleopatra Jones and the Casino of Gold - Superior sequel \$19. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$29. Train Station Pickups - Odd mix of Christianne F. and teen sexer. German \$29. Black Belt Jones - Jim Kelly \$19. Hero and Poppea: An Orgy of Power - Low budget Euro Caligula initiator \$19. Joy - Private Screenings exploiter \$9. Booby Hatch (Dirty Book Store) - 70's exploitation \$19. Emily - Koo Stark \$19. Love Butcher - Split personality psycho kills the women who reject him \$25. House of Whipcord - Where the 'immoral' are punished. Long version \$29. The Night Slasher - British psycho thriller \$19. The Princess and the Call Girl - Radley Metzger \$29. Multiple Maniacs - John Waters \$10. Run, Virgin, Run - Euro 70's sexer \$19. Biokids - Crashed Phillipino Power Rangers knockoff \$19. Fugitive Girls - Complete 96 min. version. Two roles for Ed Wood. No picture box \$25. Fass Black (Disco 9000) - Late 70's blaxpo \$15. Dahmer: The Secret Life - Low budget recreation has an amazing 70's look and feel \$29. The Wild Angels - Kicked off the biker boom \$19. Hell's Belles - Revenge for stolen cycle \$29. The Hard Ride - Nam vet battles bikers \$29. Chrome and Hot Leather - Biker action w/ Marvin Gaye! \$29. Far From Home - Drew Barrymore \$19. Strangers in the City - Affecting look at NYC tenement life. 1962 \$25. Doctor Gore - Pat Patterson's mammoth opus. With M.G. Lewis intro \$49. Nothing But a Man - Black laborer faces prejudice during civil rights era. A classic \$25. All the Kind Strangers - 70's gothic horror \$25. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$25. Girls Are For Loving - Fred Linger series \$25. The Seducers - 2nd in the Ginger series \$25. A Place Called Today - Topical exploitation plus nude scenes for Cheri Caffaro and Lana Wood \$19. Wona's Place - 70's sex western \$29. The Thorn (The Divine Mr. J.) - Bette Midler \$19. Frankenstein's Castle of Freaks - Euro horror \$19. Smooth Velvet, Raw Silk - Annie Belle \$10. Vanishing Point - Run, Kowalski, run \$15. Menaka ('34) - Archive print \$19. Narcotic - More Dwan Epper hysteria. Archive print. 1933 \$19.

The Baby - 70's drive-in classic \$29. Angel Blue - Latin Lolita. Subtitled \$10. Babu Doll Carol Baker \$19. Justine - Based on the DeSade novel. Koo Stark \$49. Collector's Item - Tony Musante and Laura Antonelli recreate kinky games they played as teens. Her daughter wants to play too! Great Eurotrash \$29. Alice - Jan Svankmajer's surreal masterpiece \$25. The House on Todville Road - Religious cult imprisons teen girl \$59. Diamond Shaft - Richard Roundtree \$10. Sugar Hill (74) - Marki Bey \$15. Slaughter's Big Rip-Off - Supp-tee \$10. Screams - Blacula, Screams - Pam Grier \$15. Nothing But the Night - Orphanage kids turn killers \$19. Kiss Daddy Goodbye - Fabian. See review in PV16 \$25. House on the Edge of the Park - Degenerate thugs terrorize society party. An orgy of sadism \$19. Living Venus - With Joe Bob intro \$29. Girl's Riot - Like a German Born innocent \$39. Della Dora - Italian sleaser \$19. Sisters of Satan (Alucard) - Hysterical \$29. Great Crack Rock - Huckleberry & pathos! \$19. The Wild, Wild World of Jayne Mansfield - Mondo Jayne \$25. Begah - Arch Hall Jr. \$19. Wild Guitar - Arch Hall Jr. \$19. The Sadist - Ultimate Arch Hall Jr. A classic \$19. The Bad Bunch - Greydon Clark blaxploitation \$19. Kiss Me Deadly - Stylish 50's cult fave \$19. The Angry Breed - Nazi bikers, an acid costume party and Lord Martin (Cape Fear). 1968 \$25. Strange Behavior - Elizabeth Ghessire \$19. Emmanuelle: Queen of the Desert - Avengers her sister's rape \$15. Private Parts - Great black comedy. 1972 \$19. Santa Sangra - Jodorowsky's most Fellini-like \$19. Driller Killer - Grim Abel Ferrara \$29. Suburban Roulette - With Joe Bob intro \$25. Black Sister's Revenge (Emma Mae) - First rate Jema Panaka blaxpo \$19. Women of Hell's Island - Wild Phillipino WIP \$19. The Rain People - Shirley Knight movie \$19. American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a delight \$29. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's \$25. Calligula's Perversions - Euro 70's exploiter \$19. Hustler Squad - Charlie's Angels type \$29. Children of the Damned - 60's horror \$19. Last Orgy of the Third Reich (Heal Often) - Rudy Ray Moore in concert! \$19. Black Nmas (Black Hooker) - Interesting 1972 oddity \$19. The Guy From Harlem - Obscure blaxploitation \$19. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. In Your Face (Abar) - Outrageous blaxpo w/ sci-fi twist and moral \$19. Corruption (Sweet Trash) - Indescribable noir/sexploitation from John Hayes. Early 70's \$39. The Schoolgirls - Euro exploitation \$19. Schoolgirls: Growing Up - Based on the Lonelyhearts Murders. Original Vestrar version \$44. Schoolgirls' teen exploits \$19. Emmanuelle's Daughter - With controversial scene \$19. Under Hot Leather (The Jesus Trip) - Bikers invade convent \$19. Turkish Delight - Rutger Hauer \$10. Emmanuelle in Africa - Karin Schubert \$19. Invasion of the Bee Girls - Beware their love sting \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy! Euro. 1968. No picture box \$25. The Body - Carroll Baker \$25. Dolans - Rudy Ray Moore \$19. Black Godfather - Excellent blaxpo \$15. Reborn - Dennis Hopper \$15. The Attic - Ray Milland is an old sickie. 101 min. version \$25. Sweet Trash (The Gangup) - Super 70's John Hayes exploitation. Original issue \$29. Soul Vengeance - Wild blaxpo \$19. The Devil's Son-In-Law (Pete Wheatstrew) - Rudy Ray Moore. Original version \$25. The Devil at Your Heels - Ken Carter wanted to jump car over the St. Lawrence river (one mile!) Classic documentary \$39. Leo - Boy creates fantastic life to escape family realities. Epic \$19. Screams Street - Uncut 86 min. version on Harry Novak lack \$49. The Outthroats - Early 70's exploitation set in prison camp \$29. Teenage Prostitution Racket - Uncut 114 min. version of one of the earliest Italian sexploitation of the 70's. No subtitles, no picture box \$25. Penitentiary Jema Panaka \$9. The Honeymoon Killers - Original Vestrar version \$44. Lovin' Kinfolk Hillbilly exploitation. Early 70's John Hayes \$39. The Big Crime Wave (Crime Wave) - Low budget 80's Canadian masterpiece. No picture box \$25.

Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in Psychotronic Encyclopedia \$39. Terror in Toyland (Christmas Evil) - The ultimate Xmas movie \$29. Love Camp - Religious guru exploits his followers \$39. Captive Women 3 (Sweet Sugar) - Phyllis Davis \$19. The Cars That Eat People - Wicked black comedy \$19. The Miss Nude America Contest - Doc. \$29. Death Wish Club - Great noir-like oddity \$25. Deadbeat at Dawn - Jim Van Bebber's definitive exploitation. Low budget masterpiece \$19. The Todd Killings - The original River's Edge \$25. Terminal Island - Women sent to penal colony \$29. Black Shampoo - Fringe blaxploitation \$25. Death Curse of Tartu - Wicked scary \$29. Crime of Crimes - Aldo Ray in ice cream truck driving molester \$25. Dr. Black and Mr. Hyde - Bernice Casey \$19. Dog Eat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense w/ Jenny Agutter 1969. No picture box \$25. The Family Way - Hayley Mills. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretaker's adolescent daughter. No picture box \$19. Peppermint Soda - French coming of age \$29. How Awful About Allan - Tony Perkins \$10. The Innocents - Laura Antonelli \$9. Felicity - Glory Annen \$5. Smooth Velvet, Raw Silk - 70's exploitation \$10. Coffy - Pam Grier is not to be messed with \$19. Around the World With Fanny Hill - Mac Alberg \$25. Goodnight Sweet Marilyn - Larry Buchanan \$39. Gimme Shelter - Curtain call for the 60's \$29. Blackenstein - Blaxploitation \$19. The Mack - Max Julien: King of Pimps \$19. Black Angels - Black vs. white bikers. Original issue \$29. The Young Graduates - Erasts pseudo-hip youth movie 1970 \$39. Chain Gang Women - Actually it's a male chain gang. Di Lee Frost. 1971 \$39. Soft Touch - Jennifer Inch \$39. The Key - Tinto Brass erotica \$69. House of the Dead (Alien Zone) - Excellent horror anthology \$69. The Wuthers - Jayne Kennedy \$39. Fierce - Jayne Kennedy \$9. Zombie Child - Box Office Int. \$29. Night of the Seagulls - Original Sony release \$39. City of Women - Fellini \$49. Let it Rock (White Star) - Dennis Hopper \$49. Black Cobra - Jack Palance, Laura Gemser \$49. Don't Go Near the Park - 2 horror/exploitation \$59. Joyride - Melanie Griffith, Anne Lockhart \$49. Blackout - Carol Lynley \$25. The Gemini Affair - Marta Kristen nude \$79. Bloodrage (Never Pick up a Stranger) - 70's psycho \$49. Psych-Out - It's a trip man \$39. The Black Klansman - T.V. Mikele \$49. The Hot Box - 70's WIP. Original Embassy release \$75. Big Bust Out - 70's WIP. Original Embassy release \$65. Rebel Vixens (The Scavengers) - Private Screenings sex western, long version \$99. And When She Was Bad... - Private Screenings 70's exploitation \$85. Mysterious Jane (My Deep Hunger, Anymore of the Damned) - Fringe 70's exploitation \$99

Following is a selection of adult titles. Most of these movies are from X-rated's "Golden Age", the period from 1970-1984, and were shot on film. Some of these deal with subject matter that would be considered too controversial to attempt today. Several of these have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheaply shot on video junk and check out the quality, diversity and themes of the classics. Note: When current stock of X-rated is depleted I will not be ordering any more. Quantity is extremely limited on many of these titles, please list alternate choices if possible. You must sign that you are at least 18 when ordering from this page.

Around the World With Johnny Wadd - John Holmes \$29. Matinee Idol - Dave Friedman production \$19. Dr. Love - Lab experiments \$25. Laura Antonelli Seduction - Teen beds temptress \$25. Sweet Cakes, Jeannie Dalton, Jennifer Weller. No picture box \$19. Vista Valley P.T.A. - These families get involved \$29. Body Lust - Mystery director \$29. The Last Sex Act - Terri Hall. Real sleazy. No picture box \$19.

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Peaches and Cream - "An adult film with class" - X-Rated Videotape Guide. Annette Haven \$25. Baby Cakes - Rhonda Jo Petty and friend kidnapped \$25. 800 Fantasy Lane - Desiree Costeau \$19. Expose Me Now - Lynn Canon \$19. 1,001 Erotic Nights - Annette Haven \$25. Whatever Happened to Miss September? - Noir-like mystery w/ Tina Russell \$25. Sexy - Plain Jane secretary. Euro \$25. Sodom and Gomorrah - Mitchell Bros. erasts biblical epic \$29. Harry, Harry - Constance Moon \$25. Oriental Babynutte - Linda Wong \$25. Ms. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Forced Entry - Disturbed Nam vet stalks his prey on the streets of NYC. Extreme rape scenes. No picture box \$25. Flesh Gordon - Complete 88 min. version. Susanne Fields \$25. The Second Coming of Eva - Non-stop sex. Scandinavian \$19. Judgement Day - Sinner gets a shot at redemption \$25. Naked Afternoon - Abigail Clayton \$25. First Time at Cherry High - Miss Peppermint hot charges. No picture box \$19. Starmaker - Copper Penny \$19. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychotriller/adult combo set in Las Vegas. Mystery director. No picture box \$25. Little Darlings - Teen theme. Lysa Thatcher No picture box \$19. Las Vegas Lady - Mystery director \$15. Sex in the Comics - Humorous live action takeoff on famous comic strips \$19. Angel Above, Devil Below - Great early 70's Exorcist inspired. Linda York. No picture box \$19. Weekend Fantasy - "Sleazy, seamy, sadistic sickle" - The X-Rated Videotape Guide \$19. Climax of Blue Power - Phony cop assaults woman in his custody. Good exploitation type. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Little Girls Blue - Summer camp frolics. No picture box \$19. The Tiffany Minx - Murder mystery & rape. No picture box \$25. Danish Pastries - 19th century girls school. Good Scandinavian softcore. No picture box \$19. Private Pleasures of a Woman - Seven women recall erotic experiences \$29. Man With a Maid (The Naughty Victorians) - Classic BAD period piece. Authentic. One of the best. No picture box \$25. The Other Side of Julie - 'Four of the all time best scenes' - Only the Best \$19. Piss Girls - They deliver. Desiree Costeau \$19. 3 A.M. - This family plays together \$19. Dreams of Betty - Flashback to teen experience \$25. Swingin' teardrums \$25. Good example of early 70's Euro softcore \$19. Sugar Britches - Vignettes, something for everyone. Jean Dalton is the schoolgirl. No picture box \$25. Breakdown - Black militants take over apartment. No picture box \$15. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$19. Body Talk - Heaven St. John (Angelique Pettijohn), Kay Parker \$25. Tommy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$15. Sex World - Resort specializes in wish fulfillment \$19. Bat at the Blue Fox - Tijuana sex club. Kitten Natividad \$19. Summer in Heat - Campers stalked by rapists. Similar to Deliverance \$25. Her Name Was Lisa - Vanessa Del Rio \$25. Seven Into Snowy - Abigail Clayton \$25. Fantasy Girls - Early DeFenzy \$25. The Pink Ladies - Samantha Fox \$19. Bubblegum - Tina Ross \$25. Skintight - Sex clinic \$25. Scooter Trash - Mean bikers and their chicks. No picture box \$25. My Pretty Go-Beetween - Beverly Glen \$29. Do You Wanna Be Loved? - Rene Bond, Anita Sand (busty redhead) \$25. Marriage and Other Four Letter Words - Great 70's ambience \$25. Garage Girls - Good action plus humor \$25. Randy! The Electric Lady - Desiree Costeau. No picture box \$25. Teenage Sex Kitten - Rene Bond abducted by deranged hermit. Much more like a non-X exploitation in plot. No picture box \$25. Deep Inside Hollywood (Little Girls Lost) - The casting couch lives \$29. Vixens of Kung Fu Rape - victim learns martial arts for revenge. No picture box \$25. A Dirty Western - Quality sex western \$19. Sixteen - Vignettes include hot teen. No picture box \$25. The Erotic Adventures of Candy - Carol Connors \$19. Candy Goes to Hollywood - The sequel \$19. The Pony Girls - Set on a horse ranch \$19. Candy Strippers - Hospital-ity \$10. Titillation - Angelique Pettijohn, Kitten Natividad \$25. Thunderbuns Best of the vignette type. Jennifer Weller & teen boy, teen girl & older man, intense BAD. No picture box \$25.

The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$29. Prisoner of Paradise - Female war prisoners on Japanese island. Seka (as Inai) \$19. Delicious - Desiree Costeau. No picture box \$25. The Liberation of Honeydell Jones - Country lovin'. No picture box \$19. China DeSade - Similar to Apocalypse Now. Offbeat \$19. Four Women in Love - All knocked up \$19. One Page of Love - Flashback to incest \$25. Lust Inferno - Predates the Bakker and Swagart scandals. Shocking finale \$35. The Taking of Christina - Great exploitation type from the Defiance gang. As good as they come. Rape theme, based on actual incident \$25. Teenage Crusader - Great drive-in type. Serena, Johnny Legend \$19. Spirit of '76 - Historical costumer \$19. White Fire - Set at ski lodge \$19. Pastries - Uschi Digard \$19. Lipps & McGain - Sex western \$25. Thoroughly Amorous Amy - Swinging 70's housewife \$19. Tomatoes - Vintage 60's vignettes. 1968 \$19. Behind the Green Door - Marilyn Chambers. 1972 \$29. Babyface - Super Alex DeFenzy. Cuddles Malone. No picture box \$25. Cafe Flesh - Galt classic. Original uncensored \$39. Oh! Those Nurses - Lysa Thatcher \$19. Long Jeanne Silver - Most unorthodox. No picture box \$19. Taboo - Kay Parker \$25. Pratty Peaches - Desiree Costeau's best. Amazing enema scene. No picture box \$25. Baro Loops of the 70's - Film transfer. 120 Min. No picture box \$25. Christy - One of the best of the early NYC's. Great 70's ambience. No picture box \$19. Mating Season - Summer camp out \$19. Defiance - Great exploitation type w/ Jean Jennings. No picture box \$19. The Trouble With Young Stuff - Directed under pseudonym by Joe Sarno \$19. The Pink Ladies of Bourbon Street - Memorable French with supernatural theme. Retitled \$25. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$19. Secret Desire - 70's BAD sickie. No picture box \$25. Hot Oven - Delivery boy delivers \$19. The Budding of Brise - From waitress to movie star \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real Peaches - Similar to Little Showoffs \$19. Star Virgin - She has peaches in her panties! \$19. Playgirls of Munich - 1973 \$25. Big House Babes - Set in women's prison. Rattle, 70's \$29. Sexual State - College cheerleaders. Rattle \$25. Turbo Sex (Snow Honeys) - Rhonda Jo Petty, Seka \$29. China Lust - Linda Wong \$25. The Devil's Playground - Sleazy appeal w/ cuts black teen \$19. Dark Dreams - Occult theme. Tina Russell \$19. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Neon Nights - Svernyone wants to instruct Lysa Thatcher \$29. Come With Me, My Love - Ghost avenger murder \$19. Swinging Sorority - Early 70's softcore \$19. Swinging Ski Girls - Cast of last returns \$19. Daisy May - Takeoff on Al! Abner \$25. Jailbait - Scene for scene remake of 60's exploiter Sock it to Me Baby! Tina Lynn \$29. Dixie - Abigail Clayton. No picture box \$19. For Richer, For Poorer - Georgina Spellwin \$19. Indian Lady - Mystery director \$29. Getting Off - Desiree Costeau. Kinzy. Long version \$19. Little Orphan Dusty - Bikers abduct Rhonda Jo Petty. Long version. No picture box \$25. Lunch - Kurt (Tundercrack) McDowell \$25. Teenage Madam - High lease with John Holmes \$19. Sweet Punkin - C.J. Laing \$19. Hot Circuit - One of the first full length features. 1971 \$25. Chorus Call - Kay Parker \$19. Virgin Dreams - Jean Jennings is the repressed teen \$19. Teenage Peleasant Party - Features a Dorothy Humal lookalike. No picture box \$25. Tangerine - Juliet Anderson and her comely teenage daughters \$25. Rollerbabes - Terri Hall \$29. Dear Pam - Takeoff on Dear Abby \$25. Tinsel Town - Danielle Raye \$19. Untamed - Kay Parker \$19. Nostalgia Blue - Vintage stage \$19. Climax of Luxe Loops - 70's Scandinavian teen action. 100 min. No picture box \$39. Virgin and the Lover - Man loves his muse! Jennifer Weller \$25. Lialah - Rare example of 70's X blaxploitation. No picture box \$25. Sylvia - Based on Sybil \$19. Student Bodies - Susie Muffett \$25. Odyssey - Vanessa Del Rio \$19. Autobiography of a Flea - Innocent Belle is debauched by priests. Based on the Victorian novel. Jean Jennings \$29. Peach Puss - 70's teen sex w/ Lysa Thatcher. No picture box \$19. Playthings - Lysa Thatcher \$25.

The Legend of Lady Blue - Impressive \$25. Teeny Bunn - Nancy Hoffman \$25. Deep Bar - Desiree Costeau \$19. Young, Wild & Wonderful - Candy Harbour \$19. Devil's Sostay - Occult theme \$15. Candy Girl - Serena \$29. House of 1,001 Pleasures - Baro \$35. A Formal Faucett - Dorothy LeMay \$29. Love Theater - German \$39. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen hookers \$39. South of the Border - Junkyard action \$29. Mystery director \$25. Triple Play - Mystery director \$39. Small Town Girls - Take a spin on the wheels! Dorothy LeMay. No picture box \$25. Mobile Home Girls - Baro \$39. Powerbuns - Takeoff on Superman \$29. Summer School - Lysa Thatcher \$25. Las Vegas Erotica - Mystery director \$25. French Heat - Mystery director \$39. Teenage Trivia - Brooke & Taylor Young. No picture box \$19. Porno Screenings - Jennifer West \$25. Pet of the Month - Baro \$29. French Erotica - Mystery director \$29. Stephanie - Gena Lee \$39. Feelings - Terri Hall \$29. French Romance (Le Chat) \$29. Tight Assets - Lori Lang \$35. Contact - 70's swingers \$25. Love Lips - BJ special \$29. Nostalgia Stage - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. The Bite - Jennifer Jordan \$29. Hot Dallas Nights - Riff on the series \$19.

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+++ Supplemental lists of titles available +++ The following lists are available on request with any order: 1) Rare and out of print pre-recorded tapes from my personal collection 2) Blaxploitation 3) Film noir 4) Young actresses 5) Pre-code scandals and other early wonders - select films from 1927-1934.

!!! Cape Copy Center exclusives !!! Try and find such above listed titles as: Fight For Your Life, The Devil at Your Heels, Black Terrorist, Run Rabbit Run, Psych-Out, Immoral Tales, The Honeymoon Killers, Love Camp, Four White Trash 2, Skinheads, Purgatory, Driller Killer, Sometimes Aunt Martha Does Dreadful Things or Maladolescenza anywhere else. Cape Copy Center is dedicated to offering not only the finest titles but tapes others are unwilling or unable to provide.

*** U.S./Foreign video conversions *** Cape Copy Center also offers the highest quality NTSC/PAL/Secam digital conversions in standard VHS at reasonable prices. Please write or call for rates or information.

*** A full size copy of this ad is available on request. The winner of the Top 100 Movies of the Century contest was John Donnelly of Athens, Georgia.

More general titles: The Legend of Dolemite - Rudy Ray Moore doc. \$19. Mondo Magic - 70's mondo \$25. Intervista - Fellini \$19. The Glows - Fellini semi doc. \$19. Valerie and Her Week of Wonders - 13 yr. old embarks on a journey of erotic dreams. No picture box \$25. Unholy Rollers - Claudia Jennings of erotic dreams. No picture box \$25. Another State of Mind - 80's alt rock doc. \$15. Lemora: The Lady Dracula - Cheryl Smith \$29. Dieco Godfather - Rudy Ray Moore \$25. She Freak - Dave Friedman \$19. Emaruelle in the Country - Laura Gemser \$19. The Kirlian Witness - Telepathic killer plant \$25. Skinheads - Chuck Connors \$19. A Taste of Honey - Rita Rushington \$25. Terror at the Opera - Argento \$25. Drive-In Massacre - The killer is still loose! \$19. Spider Baby Collector's Edition \$19. Skinner - Traci Lords \$25. Ice Cream Man - Clint Howard \$19. The Reincarnate - Supernatural theme \$19. Is There Sex After Death? - Early 70's mondo/satire \$19. Amazing Grace - Moms Mabley \$25. Master's Revenge - 70's biker \$29. Hell Penitentiary - Sergio Garrone WIP \$19. Demon Witch Child - Spanish post-Exorcist \$19. Pink Flamingos - John Waters \$19. Too Hot to Handle - Cheri Caffaro \$49.

SPARE PARTS

By DALE
ASHMUN



S. Clay Wilson just arrived in New Orleans to spend Mardi Gras with me and he is a natural for this town. Be sure to latch onto the COLLECTED CHECKERED DEMON Volume One out from Last Gasp. Great shit from a master of sick comics. Meanwhile, let me tell ya bout a recent visit to Los Angeles where I got showered with some fine video goodies....

I started out in early December catching the premier of Larry Wessel's SONG DEMO FOR A HELEN KELLER WORLD, a documentary about the enigmatic John Trubee working on his latest album. (Sase to Larry PO Box 1611, Manhattan Beach, CA. 90267-1611 for a catalog of his many fine films.) The premier was at an amazing space called the BLUE STUDIO at 10521 W. Pico Blvd. Run by a great lady named Heilman-C (aka Gloria Heilman), it's a must visit place for independent film makers. Heilman-C gifted me with a few videos chronicling her outrageous art shows, some of which had explicit live sex acts going down center stage. We need more artists like this! Learn more about this woman's wild art and heavenly venue from her web site: www.heilman-c.com. At the Trubee show, I ran into my old pal Charles Pinion, and suddenly had two more videos in my shoulder bag. RED SPIRIT LAKE and WE AWAIT are two fine horror films both available from Something Weird Video. Charles also gave me a great smut film by the late, great Charlie Crow called CORNHOLE ARMAGEDDON. Look for that at your neighborhood garage sale.

STUFF A SOCK IN IT DEPT... my old boozing buddy Tony Millionaire presented four fabulous issues of his heart warming creation SOCK MONKEY (Dark Horse Comics) on me which I read over and over with much delight. He will soon have a collection of MAAKIES available for general consumption and I urge

you to consume. Special thanks to his team mate Becky Thyre, a regular on HBO's brilliant MR. SHOW who helped me catch up on 8 episodes of that mind boggling program. I'll wrap up my cool stuff from LA section with a plug for David Aaron Clarke's lovely THE FALLEN with spellbinding art by Miran Kim (NBM Books at www.nbmpub.com) This graphic novel gave me a real sense of dread, and I mean that in a good way. David is also putting out some great adult videos for Evil Angel, a natural progression from his years

writing fuck film reviews for SCREW.

GONE BUT NOT FORGOTTEN DEPT... send a mere buck to Wyatt at 11919 Midvale Dr. Maryland Hts. MO 63043 for the final issue of his cool little mag ELECTRIC WARHOL. This will sadly be the last issue of EW but hopefully Wyatt will find a new home form his heroic Party Mammal to puke, piss and fart his way into our hearts.

TWO PLUS TWO DEPT... yep send two bucks and two stamps to STUPOR at Box 02253, Detroit MI 48202 and receive the latest issue of STUPOR. #8 is filled with true tales of "weird crimes, daring vandalisms & colorful brutalities." Editor Tim Hailey

is looking for true stories involving the four Ps : Puke, Pooh, Pee and Periods. Send him one and if he prints it you'll get free issues of STUPOR #9.

PUNK ZINES WILL NEVER DIE DEPT... as evidence, I submit TOXIC FLYER FANZINE (\$2 to Billy Whitfield, Box 39158 Baltimore MD 21212). Billy sent us #28 with features on The U.S. Bombs, Hollywood Teasze, Zeke, The Kari Nations and tons more bands I've never heard of.

CDS R' US DEPT... Thanks to Melissa Norman for a rockin' batch of CDs on Louisiana Red Hot Records (catalog from 2001 Gentilly Blvd, N.O. LA 70119 or check the web at redhotrec@aol.com) including the fine



Eddie Munster with Toxic Dale and Vampira clone

new releases from JEREMY LYONS AND THE DELTA BILLY BOYS "Count Your Chickens Before They Hatch." I'm also grooving to the latest by REBIRTH BRASS BAND "Live at the Maple Leaf" and a fabu disc by MYSHKIN called "Why Do All The Country Girls Leave?" Local New Orleans heros the MacGillicuddys have a new 7" slab of wax featuring their frantic foot-stompers "Sweet Cotton Drawers" and "Gentilly Stomp." It's on Root Beer Extract/Turducken Recordings but send \$4 cash only to bassist and singer Mr. Jheri, 4963 Demontluzin, N.O. LA 70122 for your very own copy.

COOL CATALOGS DEPT....The MOON 2000 catalog is chock full of eyepopping "Moon Equipped" hot rod items and lots of cool stuff for your bicycle as well. (Write em at 10820 S. Norwalk Blvd. Santa Fe Springs CA 90670 or visit www.mooneyes.com) Jim Blanchard has a nifty little catalog of his products including BAD MEAT COMICS, FLAM #1 and the ultra sexy TEAT WARP. Send him an SASE for his latest BEEF EYE list of goodies at Box 20321, Seattle WA 98102. I love amateur porn videos and some of the best I've seen lately are available via REEL LIFE VIDEO. Send a note to their marketing whiz Jennifer Johnson, 4032 S. Lamar Blvd. #500-200 Austin, TX 78704 and request their very hot catalog which specializes in "Hair Now" gals, "Heavy Honey's" and "Girl Next Door" beauties all living and loving in the Austin/Houston area. I've about worn out the sample video she sent me featuring over 30 new stars including the incredible hirsute goddess

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Margarette.

LAST BUT NOT LEAST DEPT... My amigo Peter George (director of SURF NAZIS MUST DIE) hooked me up royally with Michael Dwyer from TROMA FILMS. Michael came down to hawk the extensive TROMA catalog at the annual NATPE convention in New Orleans and I got to run around in the TOXIC AVENGER costume, spreading the good word among the assembled masses. Plus I got to meet Jerry Springer, Butch "Eddie Munster" Patrick and Mini-Me from AUSTIN POWERS 2. (He had the biggest lines for autographs of anyone there!) Thanks mucho to Michael for all the fine TROMA booty. I gotta run but it's been real fun!

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Fanzines

ASIAN CULT CINEMA (#26, \$6) includes GODZILLA 2000, interviews with Kiyoshi Kurosawa (CURE) and Danny Lee, and ANNA AND THE KING. Thomas Weisser's digest has added more pages (80 this time), more color, more sex (naked Amy Yip and Ha Chia Ling grabbing each other by a waterfall will make you want to see EROTIC GHOST STORY), and more contributors (including a feature by PV columnist Art Black). The address is the same as Video Search Of Miami (see ad).

BEN IS DEAD (#30, \$3.95) is the last issue of Darby Romeo's unique zine. It concentrates on celebrity encounters, real, fake and imagined, a guide to being a celebrity stalker, people with celebrities' names, David Cassidy, El Vez, and a good Crispin Glover interview. 132 pgs.

BLACK TO COMM (#23, \$8) remains one of the best rock and roll fanzines around. This 15th anniversary issue features the early days of Detroit's great Creem magazine, the performance art and music of Yoko Ono, interviews with Ron Asheton and Steve MacKay (Stooges), Michael Davis and Dennis Thompson (MC5), Mick Farren (Deviants) plus many reviews. As usual, most of the 132 pgs. are crammed with type. Add \$1.75 postage and send to 714 Shady Ave., Sharon, PA, 16146.

COOL AND STRANGE MUSIC (#15, \$3.95) includes features on Wildman Fischer, Julie London (on the cover), Twist records, and Christmas records plus many reviews. It's 64 pgs. Editor Dana Countryman is at 1101 Colby Ave., Everett, WA, 98201.

EXOTICA/ET CETERA (#16, \$3.95) features The Vinyl Museum of Toronto, the music of Takashi Okada, a Betty Page cover, plus many sexy cover LPs for sale and reviews. 1401 Ravenhurst Dr., Raleigh, NC, 27615.

EYE (#26, \$4.95) has articles on women with guns, choosing porn as a career (Stephanie Swift is on the cover), the grim realities of pet shelters, classroom scare films, director Oscar Micheaux, Aleister Crowley, and an interview with Cleveland's John Petkovich (Cobra Verde). It's 100 pgs. (see ad).

FILMS OF THE GOLDEN AGE (#18, \$4.95) is a magazine that comes from the same people who put out Classic Images (a newspaper I subscribe to). This one has features on director Henry Hathaway, Alice Faye, Judy Holiday, Joan Leslie and Luana Walters from THE CORPSE VANISHES. 100 pgs. Call (800) 383-3198 to order.

FUNNY TIMES (Vol. 14, #11) is the Cleveland based newspaper that compiles editorial cartoons and comic columns from all over the country (and world). Writers include George Carlin, Phil Proctor and Dave Barry. Call (216) 371-8696 for subscription info.

GIANT ROBOT (#17, \$3.95) I passed up earlier issues of this on newsstands, wrongly assuming it was just about anime and sci fi movies. This one's got a fascinating article on Byron Lee and Chinese involvement with the Jamaican ska and reggae scene, Rudy Ray Moore, THE EMPEROR AND THE ASSASSIN, the eating of silkworm larvae (and dogs), a guide to dried ramen, a Margaret Cho interview (she's also on the cover), plus reviews, news and more. Check it out. (310) 395-5218.

HEAR/SAY (Vol. 3/#5) is a free newspaper distributed to over 350 college campuses around the country. This one features The Grateful Dead, The Mekons, Kenny Wayne Shepherd, and reviews. By the way, I've been writing a video review column for it. Cleveland's Cindy Barber is the editor.

THE JUNE WILKINSON FAN CLUB (\$5, \$2) is 14 pgs. of news and pictures of the British glamour actress. Recent photos show her posing with celebrities including Seymour Cassel. They're also seen at the time of Cassavetes' TOO LATE BLUES, 40 years ago. 7901 Iroquois Ct., Woodridge, IL, 60517.

LIQUID CHEESE (#10, \$4 ppd) spotlights The Milwaukee Metalfest and The Monster Rally in D. C., and includes movie, music and book reviews. The Chris Lee Frankenstein monster is on the cover.

Editor Dave Kosanke is at 8123 W. Margaret Ln., Franklin, WI, 53132.

LITTLE SHOPPE OF HORRORS (#14, \$7.95) is a special 132 pg. making of BRIDES OF DRACULA issue that also includes interviews with make up master Roy Asheton, Yutte Stensgaard (LUST FOR A VAMPIRE), Mary Collinson (TWINS OF EVIL), and Janette Scott (THE OLD DARK HOUSE), news, and book and zine reviews. It's a must for Hammer fans. Editor Richard Klemenson is at Box 3107, Des Moines, Iowa, 50316.

MICROFILM (#1, \$3) is a new publication on indy films and has features on film festivals, Synapse Films, Josh Becker's RUNNING TIME, ICE FROM THE SUN by Eric Stanze, and film zines. It's 32 high quality pgs. and is from editor Jason Panoke at Box 45, Champaign, IL, 61824.

PROOF (#1, \$5.95) has Pippi Longstocking on the cover and a



feature on the original Swedish movies (with the U. S. release posters). It also has features on drive-in movie theaters, 3-D photography, Peter Principle from Tuxedo Moon, and a red vinyl 45 by editor Neil Martinson's band The Mercurians. It's 66 high quality pgs. 530 Divisadero, P.M.B. #164, S. F., CA, 94117.

REANIMATOR RECORDS (\$7) is a one-shot (?) 54 pg. spiral bound guide to horror punk, psychobilly, psychotronic and death rock, by Eric Reanimator who loves the RETURN OF THE LIVING DEAD soundtrack (so do I). You can look up bands, comps or soundtracks. Most of the bands are from post punk years, but Screaming Lord Sutch, The 13th Floor Elevators, Black Sabbath and Zacherly are included. Box 1582, Ann Arbor, MI, 48106.

ROCKTOBER (#26, \$4) is a 108 pg. Comics Galore issue with a history of Sparks, unpublished Nancy cartoon strips, interviews with Terry Jacks, Johnny Legend and Dan Clowes, a tribute to Alvin Cash, Gibo Matto, reviews, and a pull out 14 month wall calendar. 1507 E. 53'rd St. #617, Chic, IL, 60615.

SHEMP (#29, \$1) is an "old school" digest with mostly music reviews. Editor Larry Yoshida is at 593 Waikala St., Kahului, Hawaii, 96732.

STREETCLEANER (#8, \$1) is 18 pgs. of a wide variety of movie reviews, everything from Bela to Bunuel and Cary Grant to ILSA and ROBOT MONSTER. 1515 N. Town E. Blvd. #138, Mesquite, TX, 75150.

WHOLE EARTH (Winter, 99, \$6.95) is a special Fire issue covering the causes and effects of industrial and forest fires. Learn why every year topless women ride bicycles around the burning man sculpture (as in THE WICKER MAN) in the Nevada desert. Also fires in 18'th century New York, the burning of churches and libraries and much more. Call (888) 732-6739.

FOREIGN

ABASTOR (#25) anime, monster cereals, actress Marie Devereux (BRIDES OF DRACULA) naked ("Wow! Yum"), RuPaul, and reviews of videos and LPs (Heino, Little Peggy March), all in Italian. It's a digest, from Mondo Bizarro, p.zza S. Martino 3/D, 40126, Bologna, Italy.



ARGHH (#26) is a digest (in Portuguese) with comics, sex, and interviews. Editor Petter Baiestorf's new movie is translated as THE VEGETABLE MONSTER FROM OUTER SPACE. Caixa Postal, 67, Palmitos/SC, CEP:89887-000, Brazil.

THE DARK SIDE (#83) has all the usual columns and reviews and features on Mike Raven (LUST FOR A VAMPIRE), Franco's BARE BREASTED COUNTESS, TOWER OF EVIL and interviews with Julie Ege and Beatrice Ring (ZOMBIE 3), Write to Ebony Media, Box 919 Placida, FL, 33946 for U.S. sub. info for the British newsstand zine.

GLEET (#1, \$5 ppd) has a colorful drawing of Rod Stewart on the cover holding a Germs LP. Inside is an interview with Arthur Lee of Love and the groups Kongress, Dead Moon and The Monks. Editor Mathew Pelaggi is at 125 Anderson Rd. #9, Sunshine, 3020, Victoria, Australia.

HEADPRESS (#19, \$14.50) is a bound 144 pg. book size zine filled with articles on Marlan Brando movies (including BURN!) (by Anthony Petkovich), director Jan Svankmajer, Throbbing Gristle, Adam Ant, Linda Blair, Aussie serial killers, Evangelical mind control,

porn, and an interview with Joel Reed (BLOODSUCKING FREAKS). Editor David Kerekes is at 40 Rossall Ave., Radcliffe, Manchester, M26 1JD, England.

LONG GONE LOSER (#2, \$1) is a digest featuring The Donnas, New Bomb Turks, Adam West (the band), Hot Wheels (the toy cars), punk rock girls, phone sex, and reviews. Mondo Bizarro, Box 18, Modbury North SA 5092, Australia.

PURPLE MONKEY DISHWASHER (#6, \$1) is a digest with German actress Nadja Tiller, foot fetishes, hairy women and reviews. From Mondo Bizarro (see Long Gone Losers above).

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NEVER TO BE FORGOTTEN

NAT (Nathaniel Edwin) **ADDERLEY** (68), from Tampa Florida, played cornet and trumpet with his brother Cannonball Adderley (who died in 75) in various soul/jazz combos since the 50s. Their biggest of 5 chart hits was "Mercy Mercy Mercy" (#11, #2 R+B) in 67. He wrote "Jive Samba" and "Work Song" (also recorded by Paul Butterfield and many others). Adderley recorded with many jazz greats and had solo LPs on many labels.

MARIA (Casajuana) **ALBA** (89), from Barcelona, Spain, was in 30 movies since 1928, including westerns, *THE KISS OF ARABY* (33) and the serial *THE RETURN OF CHANDU* (34) as Princess Nadji.

RICHARD ALLAN (76), from Jacksonville, IL, was a dancer in 20th Century Fox musicals in the 40's who went on to roles in *THE FROGMEN* (51), *NIAGARA* (53), *THE EGYPTIAN* (54) and other features. Has last film roles were in the late 50s in Germany. He died (from cancer) last Sept. **REX ALLEN** (Sr.) (77), from Wilcox, AR, was a rodeo rider, had his own radio show (in NJ) in 44, and a CBS network radio show (from Hollywood) in 49. His 7 country chart hits (on Mercury and Decca) included "Crying in the Chapel" (#4 in 53), later a hit for Elvis. He starred in 32 westerns for Republic in the 50s, and the TV series *FRONTIER DOCTOR* (58/9), narrated over 80 Walt Disney films, and was in *SWAMP COUNTRY* (66). Allen was killed Dec. 17, after he was accidentally run over by a car in Tucson. His son Rex Allen (Jr.) is a major country star with many chart hits since 73.

JOHN ARCHER (Ralph Bowman) (84), from Osceola, Neb., was the announcer on *The Shadow* radio program who asked, "Who knows what evil lurks in the hearts of men? The Shadow knows." and was in over 50 films (at first as John Bowman). Some credits were *DICK TRACY RETURNS* (38 serial), *KING OF THE ZOMBIES* (41), *BOWERY AT MIDNIGHT* (42), *SHERLOCK HOLMES IN WASHINGTON* (43), *THE LOST MOMENT* (47), *WHITE HEAT* (49), *DESTINATION MOON* (50), *MY FAVORITE SPY* (51), *ROCK AROUND THE CLOCK* (56), *SHE DEVIL* (57), *CITY OF FEAR* (59), *BLUE HAWAII* (62), and *I SAW WHAT YOU DID* (65). TV roles included *SCIENCE FICTION THEATRE*, *MAN AND THE CHALLENGE*, *TWILIGHT ZONE* and *BATMAN*. His first wife was actress Marjorie Lord, and he was the father of actress Anne Archer. He had cancer.

GRAHAM ARMITAGE (63), from Manchester, England, was in features including *THE PRIVATE LIVES OF SHERLOCK HOLMES* (70), Ken Russell's *THE DEVILS*, *THE MUSIC LOVERS* and *THE BOY FRIEND* (all 71), and *MY AFRICAN ADVENTURE* (87). His TV credits included *THE AVENGERS*, *DOCTOR WHO*, and *THE SAINT*. He died last March.

HOYT AXTON (61), from Duncan, OK, was a singer and hit songwriter who acted in features including *THE YOUNG SWINGERS* (63), *THE BLACK STALLION* (79), *CLOUD DANCER* (80), *THE JUNKMAN* and *ENDANGERED SPECIES* (both 82), *GREMLINS* (84), *RETRIBUTION* (87), *DIXIE LANES* (88), *ALIEN INVASION* and *BURIED ALIVE* (both 90) and *KING COBRA* (98). TV appearances included *THE BIONIC WOMAN* and *WKRP*. His songs were hits for *The Kingston Trio* ("Greenback Dollar"), *Steppenwolf* ("The Pusher"), *Three Dog Night* ("Joy to the World," "Never Been to Spain"), and *Ringo Starr* ("No No Song"). Elvis, Waylon Jennings, Linda Ronstadt and others also recorded his songs. He recorded for A+M, then started his own *Jeremiah* label in 78. His mother (Mae Boren Axton who died in 97) co-wrote



"Heartbreak Hotel." Axton who had been wheelchair bound from a stroke, died (of a heart attack) last Oct.

IAN BANNEN (71), from Airdrie, Lanarkshire, Scotland, was an Oscar nominated Shakespearean actor in features including *A TALE OF TWO CITIES* (58), *THE RISK* (60), *MACBETH* (61), *JANE EYRE* (70), *FRIGHT* (71), *DOOMWATCH* (72), *FROM BEYOND THE GRAVE* (73), *THE WATCHER IN THE WOODS* (80), *DOCTOR JEKYLL AND MR. HYDE* (81), *GORKY PARK* (83), *WITCH STORY* (89), *GHOST DAD* (90) and *BRAVEHEART* (95). TV credits include *ORSON WELLES' GREAT MYSTERIES* and *RAY BRADBURY THEATRE*. He was killed in a car crash near Loch Ness in Nov.

ART BATANIDES (77) from Tacoma, WA, was a busy TV actor who also was in movies including *BEAST FROM 20,000 FATHOMS* (53), *THE UNEARTHLY* (57), *VIOLENT ROAD* (58), *THE LEECH WOMAN* (60), *THE MALTESE BIPPY* (69), *POT, PARENTS AND POLICE* and *EVIL ROY SLADE* (both 71), and was Max in the *POLICE ACADEMY* movies. TV roles included *ROD BROWN OF THE ROCKET RANGERS* (53/4), *HITCHCOCK*, *ONE STEP BEYOND TWILIGHT ZONE*, *OUTER LIMITS*, *WILD, WILD WEST*, (many times), *MAN FROM U.N.C.L.E.*, *TIME TUNNEL*, *LOST IN SPACE*, *MISSION IMPOSSIBLE*, *STAR TREK*, *LAND OF THE GIANTS*, and *HAPPY DAYS*.

BILLY (William) **BENEDICT** (82), from Haskell, OK, was in 100s of movies starting in 1935, often as newsboys, caddies or messengers. He was *Trouble in Little Tough Guys* movies, and was usually *Whitey* in *East Side Kids* and *Bowery Boys* movies (43 to 51). Some credits are *CRACK-UP*, *AFTER*



Billy Benedict

THE THIN MAN and *MEET NERO WOLFE* (all 36), *TIM TYLER'S LUCK* (37 serial), *BRINGING UP BABY* and *LITTLE TOUGH GUYS IN SOCIETY* (both 38), *ADVENTURES OF RED RYDER* (serial), *MY LITTLE CHICKADEE*, *GRAND OLE OPRY* and *THE BOWERY BOY* (all 40), *ADVENTURES OF CAPTAIN MARVEL* (serial), *THE MAD DOCTOR*, *DRESSED TO KILL* and *CONFESSIONS OF BOSTON BLACKIE* (all 41), *PERILS OF NYOKA* and *JUNIOR G MEN OF THE AIR* (serials), and *THE GLASS KEY* (all 42), *ADVENTURES OF FLYING CADETS* (serial), *THE OX BOW INCIDENT*, *GHOSTS ON THE LOOSE*, and *HANGMEN ALSO DIE* (all 43), *THE LADY AND THE MONSTER*

and *THE WHISTLER* (44), *BRENDA STARR REPORTER* (43 serial), *ROAD TO UTOPIA* (45), *SPOOK BUSTERS* and *MR. HEX* (both 46), *MASTER MINDS* (49), *GHOST CHASERS* (51), *THE MAGNETIC MONSTER* (53), *THE KILLING* and *BRIDE OF THE MONSTER* (both 56), *ZEBRA IN THE KITCHEN* (65), *FRANKIE AND JOHNNY* (66), *THE DIRT GANG* (72), *HOME-BODIES* (74), *FAREWELL MY LOVELY* (75), *WON TON TON...* and *SHERLOCK HOLMES IN NEW YORK* (both 76) and *COMPUTERCIDE* (82). Some TV roles were on *TWILIGHT ZONE*, *PETTICOAST JUNCTION* (recurring role), *LAND OF THE GIANTS*, *THE BRADY BUNCH* and *THE INCREDIBLE HULK*. He died in Nov.

MARY KAY BERGMAN (38), was the voice of the mothers of all the *SOUTH PARK* kids on TV and in *SOUTH PARK: BIGGER...* (99). Her voice was also heard in many commercials, video games and features including *THE HUNCHBACK* (96), *HERCULES* (97), *MULAN* (98), *THE PHANTOM MENACE* and *THE IRON GIANT* (both 99) and on *SCOOBY-DOO* features (as Daphne). She shot herself in L.A. in Nov.

JEFFREY BOAM (53), from Rochester, NY, was the very successful screenwriter of features including *THE DEAD ZONE* (83), *INNERSPACE* and *THE*

LOST BOYS (both 87), INDIANA JONES AND THE LAST CRUSADE and LETHAL WEAPON 2 (both 89), LETHAL WEAPON 3 (92), and THE PHANTOM (96). He also co-produced THE ADVENTURES OF BRISCO COUNTY series. He had a rare lung disease.

CHILI (Dorothy Irene) **BOUCHIER** (89), from London, was a teen model, in features since 27. A few were THE GHOST GOES WEST (35), THE MINSTREL BOY (37), MR. SATAN and THE DARK STAIRWAY (both 38), THE MIND OF MR. REEDER (39), OLD MOTHER RILEY'S NEW VENTURE (49) and DEAD LUCKY (60). She died last Sept.

PAT BOYETTE (78), from San Antonio, Texas, made DUNGEONS OF HARROW (64). He also produced or wrote THE WEIRD ONES (62), NO MAN'S LAND (64), and THE GIRLS FROM THUNDER STRIP (66) and was a Carelton comic book staff artist (The Phantom...). He later worked for Warren (Creepy and Eerie), DC (Blackhawk), Marvel and Classic Illustrated.

HOWARD BROWNE (92), from Omaha, Nebraska, wrote pulp novels, novels and screenplays for features including PORTRAIT OF A MOBSTER (61), ST. VALENTINE'S DAY MASSACRE (67), CAPONE (75), and many TV episodes. He died in Oct.

CHARLIE BYRD (74), from Chuckatuck, VA, helped launch the bossa nova craze in America recording the Jazz Samba LP (63) with Stan Getz. The guitarist and his trio recorded over 100 LPs on Riverside, Verve and Columbia. He had cancer.

ZEKE (Ezekial) **CAREY** (66), from Bluefield, WV, formed The Flamingos in Chicago with his cousin Jake Carey (who died in 97) in 1952. He was with the group until recently, except for during his stint in the Army (56-8). "I Only Have Eyes For You" was #3 R+B and #11 pop in 59, and they had 10 other pop chart hits by 1970. The group was in ROCK ROCK ROCK (56) and GO, JOHNNY, GO! (58) and appeared on AMERICAN BANDSTAND several times.

HELENA CARTER (Rickerts) (77), from NYC, was the doctor in INVADERS FROM MARS (53), just before she retired from acting. The former model made her film debut in 1946.

ALVIN CASH (Welch) (60), from St. Louis, MO, was a tap dancer with his brothers (later known as The Little Step Brothers). After moving to Chicago, he became a singer, backed by The Crawlers (later The Registers) and had 8 R+B chart (5 pop) hits (on Mar-V-Lus and Toddlin' Town). The group's first funky dance hit "Twine Time" (65) was actually Andre Williams' group with Cash's vocals ("Ah, but you're lookin good baby!"). It was #4 R+B and #14 pop. Cash appeared on AMERICAN BANDSTAND and in THE BUDDY HOLLY STORY (as one of The Five Satins).

FRANCO CASTELLANO (74), from Rome, wrote DR. GOLDFOOT AND THE GIRL BOMBS and WAR ITALIAN STYLE (both 66) and directed many other comedies including THE MARTIANS ARRIVED (64).

CARLOS HUGO CHRISTENSEN (83), from Argentina, directed (and wrote) over 40 movies starting in 1940. Some were MAOS SANGRENTAS (54-Brazil), aka THE VIOLENT AND THE DAMNED (US 62), LA DAMA DE LA MUERTE (59, Chile), aka CURSE OF THE STONE HAND (US 65), and ENIGMA PARA DEMONIOS (Brazil, 74). Christensen, who claimed to be related to the Danish director Benjamin Christensen, also directed in Argentina, Peru, Colombia, and Venezuela.

MINORU CHIAKI (Katsuharu Sasaki) (82), from Japan, was in Kurosawa's STRAY DOG (49), RASHOMON (50), THE SEVEN SAMURAI (54), I LIVE IN FEAR (55), THRONE OF BLOOD (57), THE HIDDEN FORTRESS (58) and GIGANTIS, THE FIRE MONSTER (59). He died in Nov.

MARGUERITE CHURCHILL (91), from Kansas City, MO, was in 30's features with Will Rogers and John Wayne and in CHARLIE CHAN CARRIES ON

and QUICK MILLIONS (both 31), MAN HUNT, THE WALKING DEAD, LEGION OF TERROR and DRACULA'S DAUGHTER (all 36), and BUNCO SQUAD (50). Actor George O'Brien was one of her husbands.

PIERRE CLEMENTi (57), from Paris, was known for his offbeat roles in films by Luis Bunuel and Bernardo Bertolucci. Some credits are THE LEOPARD (63), BELLE DE JOUR (67), BENJAMIN (68), PIGSTY (69), THE MILKY WAY, THE YEAR OF THE CANNIBALS, NECROPOLIS, and THE CONFORMIST (all 70), SWEET MOVIE and STEPPENWOLF (both 74), LA CHANSON DE ROLAND (78), starring Klaus Kinski, QUARTET (81), EXPOSED (83) and HIDEOUS KINKY (98). He had cancer.

RICK DANKO (56), from Simcoe, Ontario, dropped out of school at 14 to play in bands. The bass player/singer joined Ronnie Hawkins And The Hawks in 61 but the group was soon taken over by drummer/singer Levon Helm. The Hawks became Dylan's back up band in 66, then became known simply as The Band. Danko sang lead on many songs including "The Weight," "Up On Cripple Creek," and "The Night They Drove Old Dixie Down." After THE LAST WALTZ in 76, Danko made solo LPs and rejoined the reformed group (without Robbie Robertson) in 83. Pianist Richard Manuel died in 86. One of Danko's sons died (at 19) in 89. Danko's sentence for smuggling heroin into Japan in 97 was suspended. He died in his Woodstock home (of "unknown causes") a day after his birthday.

BILLY DAVENPORT (58), from Chicago, was the Butterfield Blues Bands drummer for their classic East/West LP (66). He also recorded with James Cotton and many other blues artists.



Francis Drake

KITTY De HOYOS, from Mexico City, was in A VOYAGE TO THE MOON (57), LOS SIGNOS DE ZODIACO (63), LAS HIJAS DE ZORRO (63), ADVENTURE AT THE CENTER OF THE EARTH and LA LOBA (both 64) and HEROINA and LOS JINETES DE LA BRUJA (both 65).

FRANK DeVOL (88), from Moundsville, W. VA, was a radio musical director for Rudy Vallee and other stars, who became an Oscar nominated film and TV series composer, known for working with Robert Aldrich. Some feature credits are KISS ME

DEADLY and THE BIG KNIFE (both 55), ATTACK! (56), MURDER INC. (60), WHAT EVER HAPPENED TO BABY JANE? (62), HUSH... HUSH SWEET CHARLOTTE (64), THE DIRTY DOZEN and THE HAPPENING (both 67), THE LEGEND OF LYLAH CLAIR (68), and DOC SAVAGE (75). DeVol also acted on many shows and was a regular on 7 series including I'M DICKENS, HE'S FENSTER (62), and FERNWOOD 2 NIGHT (77-8), as Happy Kyne. He died in Oct.

JOSEPH DiMONA (76) was a novelist who wrote the screenplay to THE INCREDIBLE MR. LIMPET (64). He died of cancer in Nov.

FRANCES DRAKE (Dean) (91), from NYC, made both her stage and screen debuts in London. She was in 30's Hollywood films including MAD LOVE and LES MISERABLES (both 35), THE INVISIBLE RAY and PREVUE MURDER MYSTERY (both 36), and THE LONE WOLF IN PARIS (38). She retired after marrying Cecil John Howard, the son of the 19'th Earl of Suffolk.

THOMAS DURDEN (79), from Nashville (?), wrote the lyrics to Elvis' "Heartbreak Hotel." Mae Boren Axton wrote the music. Durden had his own band in the 50s and continued to perform music with Tex Ritter, Johnny Cash and others.

ART FARMER (71), from Council Bluffs, Iowa, was a jazz trumpet and flugel horn player. At 16 he formed The Farmer Brothers in L.A. with his twin brother Addison (who died in 63). He left high school to tour with The Johnny Otis Show then joined the bands of Lionel Hampton (52), Horace Silver (53), and Gerry Mulligan (58). His Jazztet (a sextet) lasted from the late 50s to 62. He appeared in THE SUBTERRANEANS (60) and was on soundtracks including I WANT TO LIVE (58) and PERMISSION TO KILL

(75). He relocated to Vienna in 68. He recorded for Blue Note, Contemporary, Soul Note and other labels.

RICCARDO FREDA (90), born in Alexandria, Egypt, was an editor, writer and assistant director and directed starting in 1941. Known today for his horror movies (often as Robert Hampton), he made more historical adventures. Early titles include *THE GAY SWORDSMAN* (49), *SINS OF ROME* (52), and *THEODORA, SLAVE EMPRESS* (53) and *TRAPPED IN TANGIERS* (57). Mario Bava was his cinematographer for *THE DEVIL'S COMMANDMENT* (57), and *CALTIKI, THE IMMORTAL MONSTER* and *WHITE WARRIOR* (both 59). Other titles include *THE GIANT OF THESSALY* (60), *SAMSON AND THE SEVEN MIRACLES* and *MACISTE AT THE COURT OF KUBLAI KHAN* (both 61), *THE WITCH'S CURSE*, *THE HORRIBLE DR. HITCHCOCK* and *THE SEVENTH SWORD* (all 62), *THE GHOST* (63), *EX-18 SUPERSPY* (65), *THE TWO ORPHANS* (66), *DOUBLE FACE* (69), *IGUANA WITH THE TONGUE OF FIRE* (71), and *MURDER OBSESSION* (80). Freda died in Dec.

DEAN FREDERICKS (Frederic J. Foote), from L.A., was in *THEM!* (54), *THE DISEMBODIED* (57), *THE LONE RANGER* and *THE LOST CITY OF GOLD* (58), and *THE PHANTOM PLANET* (61). Fredericks (aka Norman Fredericks) starred in the *STEVE CANYON* TV series (58/60), acted on many TV westerns, and on *JUNGLE JIM*, *CIRCUS BOY*, *RIN TIN TIN*, and *DANIEL BOONE*. He died last June.

(Rodolfo) **CAVERNARIO GALINDO** (Ramirez), from Mexico, was a wrestler in features including *SANTO AND THE VAMPIRE WOMEN* (62), *SANTO IN THE WAX MUSEUM* (63) and *SANTO AND THE BLUE DEMON VS. THE MONSTERS* (69). He died last July.

JOAN GARDNER (Korda) (84), from Chesham, England, was in films since the early 30's, including *THE MAN WHO COULD WORK MIRACLES* (37). Her husband was director Zoltan Korda. She died in Sept.

REX GILDO (Ludwig Hirtreiter) (60), from Munich, was a German pop singer, in 30 features including *HIT PARADE 60*, and *THE MAGIC APARTMENT* (63). One of his hits was a cover of Pat Boone's "Speedy Gonzales." Gildo died of heart failure in Oct. three days after jumping from his third-floor apartment window in Munich.

JAMES GOLDSTONE (68), from L.A., directed *JIGSAW* (68), *BROTHER JOHN* and *THE GANG THAT COULDN'T SHOOT STRAIGHT* (both 71), *THEY ONLY KILL THEIR MASTERS* (72), *ROLLERCOASTER* (77), *WHEN TIME RAN OUT* (80), and *KENT STATE* (81) and many other TV movies. He directed episodes of *HIGHWAY PATROL*, *SEA HUNT*, *ROUTE 66*, *THE FUGITIVE*, *THE MAN FROM U.N.C.L.E.*, *HONEY WEST*, *THE OUTER LIMITS* (including the 2 part *The Inheritors*), *VOYAGE TO THE BOTTOM OF THE SEA*, and *STAR TREK* (including the 2'nd pilot *Where No Man Has Gone Before*), and *IRONSIDES* (the pilot). He died from cancer in Nov.

WILLIAM GOODHART (74) scripted *EXORCIST II: THE HERETIC* (77). He died in Oct.

SHAYE GORMAN (76), from Ireland, narrated *CURSE OF THE DEMON* (56), and was in *THE STEEL HELMET* (57), *ISLAND OF TERROR* (66), and others.

JOSEPH GREEN - See pg. 76

DERYCK GUYLER (85), from Wallasey, Cheshire, England, was a stage, radio and TV actor also in features including *A HARD DAY'S NIGHT* (64), *HELP!* and *FERRY CROSS THE MERSEY* (both 65), *CARRY ON DOCTOR* (68), *BARRY MACKENZIE HOLDS HIS OWN* (74), and *ONE OF OUR DINOSAURS IS MISSING* (76). He died last Oct.

JESTER HAIRSTON (98), from Belew's Creek, N.C., took over the Hal

Johnson Choir in '37. He composed, arranged or conducted spirituals for many films including *LOST HORIZON* (36) and *LAND OF THE PHARAOHS* (55) and his songs were recorded by many artists (including Elvis, Johnny Cash and The Staples Singers). He worked in vaudeville, was a regular on *AMOS AND ANDY* (radio and TV versions) and was in *CABIN IN THE SKY* (43), a series of early 50s musical shorts, *TARZAN'S HIDDEN JUNGLE* (55), *TO KILL A MOCKINGBIRD* (63), *COUNTRY WESTERN HOEDOWN* and *IN THE HEAT OF THE NIGHT* (both 67), *I'M GONNA GET YOU SUCKA!* (88), and *BEING JOHN MALKOVICH* (99). He acted on *THRILLER* and many western shows and was a regular on *THAT'S MY MAMA* (74/5) and *AMEN* (86-91). The grandson of a slave, he was the oldest person with a regular role on a TV series.

DON (Sugarcane) **HARRIS** (61), from Pasadena, CA, sang with Don Terry in The Squires doo-wop group in the early 50s. Then as Don And Dewey, they wrote and recorded the original versions of "Farmer John" (Premiers), "Big Boy Pete" (Olympics), "I'm Leaving It All Up To You" (Dale And Grace), "Justine" (Righteous Brothers), and "Mammer Jammer" (J. Geils Band), all on Specialty. The Righteous Brothers (who also got "Koko Joe" from Don And Dewey) started out copying their entire act. Harris, who also played guitar, bass, and violin, later was with Frank Zappa (he's on *Hot Rats*, and 3 Mothers LPs recorded in 1970) then *Pure Food And Drug Act* (with Harvey Mandel). He spent 5 years in prison during the 80s for drugs.

MARILYN HARRIS (75), who was adopted by a reportedly horrible stage mother, was little Maria in *FRANKENSTEIN*. She was also in a silent Rin Tin Tin movie, *Snookums* kids comedy shorts, *SAN FRANCISCO* and *SHOWBOAT* (both 36), and a few others.

SCREAMIN' JAY (Jalacy) **HAWKINS** (70), an orphan from Cleveland, recorded "I Put a Spell On You" (for Okeh in 56). The influential, often banned underground hit was later recorded by many others. The former boxer, Special Service singer for The Army Air Force (in Europe and Asia) and pianist-valet to guitarist Tiny Grimes, first recorded in 52. Albums were on Epic (in 58) and Philips (69/70). He was cut

from *MR. ROCK AND ROLL* (56), but did sing on Alan Freed's prime time *ROCK 'N' ROLL SHOW* (57). Although he had a wide vocal range and recorded excellent material, he was typecast as a "one hit" wild man who emerged from a coffin with a skull named Henry on a stick. His only chart hit ("Constipation Blues" - 68) was in Japan. Hawkins later appeared in *AMERICAN HOT WAX* (78), *TWO MOON JUNCTION* (88), *MYSTERY TRAIN* (89), *A RAGE IN HARLEM* (91), and *DANCE WITH THE DEVIL* (97), and recorded the theme song for *NIGHT ANGEL* (89). His wife of many years was from the Phillipines. He died in Paris.

JOSEPH HELLER (76), a WWII Army Air Corps bombardier who flew 60 combat missions over Italy, wrote *CATCH-22* in 61, and wrote screenplays for *SEX AND THE SINGLE GIRL* (64), *CASINO ROYALE* (67), and *DIRTY DINGUS MAGEE* (70). He died of a heart attack.

JOE HIGGS (59), from Jamaica, replaced Bunny Wailer in Bob Marley And The Wailers, toured with Jimmy Cliff and co-wrote Peter Tosh's "Stepping Razor." He had cancer.

CARL K. HITTLEMAN (92), from NYC, produced features including *THE BARON OF ARIZONA* (50) and many westerns, was P/D/S for *BIG DADDY* (aka *PARADISE ROAD*) (65) and wrote *JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER* and *BILLY THE KID VS. DRACULA* (both 66). He died in Sept.

JACK HOOK (Horowitz) (83), from Queens, managed Alan Freed and is in *GO, JOHNNY, GO!* (58) as a cop. Later clients included The Osmonds, Led Zeppelin, and Tito Puente.



Directed by Riccardo Freda

JOHN VINCENT IMBRAGULIO (Johnny Vincent) (74), from New Orleans, owned Ace Records of New Orleans. He produced hits by Huey 'Piano' Smith and Frankie Ford, Jimmy Clanton, Ronny Barron and Dr. John.

GEORGE JACKSON (42), a former president of Motown, produced films including *NEW JACK CITY* (91), *KRUSH GROOVE* (92), and *HOUSE PARTY* sequels.

PETER JEFFREY (69), from Bristol, England, was in *IF...* (68), *COUNT-ESS DRACULA* and *GOODBYE GEMINI* (both 70), *THE ABOMINABLE DR. PHIBES* (71) and *DR. PHIBES RISES AGAIN* (72) as Inspector Trout, *O LUCKY MAN* (73), *THE RETURN OF THE PINK PANTHER* (74), *THE ODESSA FILE* (74), *BRITANNIA HOSPITAL* (82), *THE ADVENTURES OF BARON MUNCHAUSEN* (88), *RASPUTIN* (96), and *THE TALE OF SWEENEY TODD* (98). He acted several times on *THE AVENGERS* and *DR. WHO* and was on many TV programs.

JACK JOHNSON (63), from Lexington, KY, was a stage actor, who was in some features including *SWITCHBLADE SISTERS* (75) as Principal Weasel, and *100 PROOF* (98). He died last Aug.

WILL "Dub" JONES (70), from Shreveport, LA, was the bass singer for The Cadets (he's on "Stranded In The Jungle" - 56) who joined The Coasters in 58. The group had 13 pop/8 R+B charting Atco singles with Jones. His familiar voice can be heard on "Charlie Brown," "Along Came Jones," "Poison Ivy," and others before he quit in 68. He later became a minister but still played later Coasters shows.

TODD KARNs (79) played the brother of George Bailey in *IT'S A WONDERFUL LIFE*. He appeared in many movies including *IT'S A SMALL WORLD* (50), *MY SON JOHN* (52), and *INVADERS FROM MARS* and *MISSION OVER KOREA* (both 53). He acted on the *ROCKY KING*, *DETECTIVE* series (50-54) with his father Roscoe Karns.

MADÉLINE KAHN (57), from Boston, was an Oscar nominated, Emmy winning, opera singing comic actress known for roles in Mel Brooks movies. She was in *WHAT'S UP DOC?* (72), *BLAZING SADDLES* and *YOUNG FRANKENSTEIN* (both 74), *THE ADVENTURES OF SHERLOCK HOLME'S SMARTER BROTHER* (75), *HIGH ANXIETY* (77), *THE CHEAP DETECTIVE* (78), *THE MUPPET MOVIE* (79), *SIMON and WHOLLY MOSES!* (both 80), *HISTORY OF THE WORLD PT. 1* (81), *SLAPSTICK OF ANOTHER KIND* (82), *YELLOWBEARD* (83), *CLUE* (85), *A BUG'S LIFE* (95, voice), and *NIXON* (85). She died of cancer in Dec.

DORIS (Jackson) KENNER (58), from North Carolina, was a member of The Shirelles and sang lead on "Dedicated to the One I Love" in 59. The New Jersey based quartet had 26 chart singles (20 R+B), including a dozen top forties. All but the first were on Scepter. Kenner's recent version of The Shirelles included Gloria Jones and Fanita from The Blossoms. Beverly Lee leads another version and Shirley Owens Alston is billed as "of The Shirelles." Adele Harries died in 82. They appeared on *AMERICAN BANDSTAND* several times. Kenner (who left the group from 68-75) had breast cancer.

APRIL KENT, was in *ROCK, PRETTY BABY*, and *I'VE LIVED BEFORE* (both 56), *THE INCREDIBLE SHRINKING MAN* and *TAMMY AND THE BACHELOR* (both 57). She was the daughter of actress June Havoc and a niece of Gypsy Rose Lee.

GWEN KENYON (83), was in *DAUGHTER OF SHANGHAI* (37), *THE BIG BROADCAST OF 1938* and *BLUEBEARD'S EIGHTH WIFE* (both 38), *UNDER AGE* (41), *THE CORPSE VANISHES* (42), and *CHARLIE CHAN IN THE SECRET SERVICE* (44).

MABEL KING (66), from Charleston, S. C., was in *GANJA AND HESS* (73), *GETTING OVER* and *THE BINGO LONG TRAVELING ALL STARS* (both 76),

was the Wicked Witch in *THE WIZ* (78), and on Broadway, was in *THE JERK* (79), *THE GONG SHOW MOVIE* (80), *SCROOGED* (88) and *DEAD MEN DON'T DIE* (90). King was Mama on *WHAT'S HAPPENING!* (76-79) and acted on *FANTASY ISLAND* (several times), *TALES FROM THE DARKSIDE* and *AMAZING STORIES*. She died in Nov.

CURTIS KNIGHT (54), from Ft. Scott, Kansas, was an R+B singer, whose group The Squires included Jimi Hendrix during 1965/6. In 67, the mis-leading LP *Get That Feeling* was released by Capitol and went to #75. Material they recorded (live and studio) later turned up on "over 100" (!) different LPs around the world.

ROBERT KRAMER (60), from NYC, directed many documentaries and scripted Wim Wenders' *THE STATE OF THINGS* (82). He died in Nov.

HEDY LAMARR (Hedwig Eva Maria Kiesler) (86), from Vienna, made her film acting debut in Austria in 1930. In Germany, she was in *THE TRUNKS OF MR. O. F.* with Peter Lorre, then, in Czechoslovakia, starred in *ECSTASY* (33) featuring her notorious nude scene. It was denounced by the Pope, banned by Germany, and her arms dealer husband tried to have all prints destroyed. It was shown (cut) as a roadshow attraction in America starting in 1940. The (Jewish) actress fled Austria in 37, had her name changed by Louis Mayer and was soon a Hollywood star. After *ALGIERS* (38), some of her movies were *WHITE CARGO*, as the black Tondelayo, and *TORTILLA FLAT* (both 42), *THE CONSPIRATORS* (44), *THE STRANGE WOMAN* (46), *SAMSON AND DELILAH* (49), *MY FAVORITE SPY* (51), and *THE STORY OF MANKIND* and *THE FEMALE ANIMAL* (both 57). One of her six husbands was actor John Loder. She was arrested for shop lifting in the 60's and again in 1992. Her father (from Ukraine) was a Vienna banker and her mother was from Hungary.

GENE LEVITT (79), from NYC, was a writer, director and producer who created the *FANTASY ISLAND* series and directed *THE PHANTOM OF HOLLYWOOD* (74) and episodes of *NIGHT GALLERY* and *KOLCHAK*. He died of cancer in Nov.

DAVID LEVY (87), created *THE ADDAMS FAMILY* and was executive producer for the 64-6 ABC series. He had been vice president for programming at NBC, where he introduced

THE MOVIE OF THE WEEK and was instrumental in hiring Johnny Carson to host *THE TONIGHT SHOW*.

DESMOND LLEWELYN (85), from England, was Q in every official James Bond movie (except for *LIVE AND LET DIE* and *DR. NO*), from *FROM RUSSIA WITH LOVE* (64) to *THE WORLD IS NOT ENOUGH* (99). In films since 1939, he was also in *SWORD OF SHERWOOD FOREST* (60), *CURSE OF THE WEREWOLF* (61), *THE PIRATES OF BLOOD RIVER* (62), and *CHITTY, CHITTY, BANG BANG* (68). He was killed in a car crash in Dec.

LAURETTE LUEZ (71), from Honolulu, was an acting student friend of Marilyn Monroe, who went on to play exotic roles in *UNFAITHFULLY YOURS* (49), *PREHISTORIC WOMEN*, *D.O.A.*, *KIM* and *KILLER SHARK* (all 50), *BOMBA AND THE AFRICAN TREASURE* (52), *SIREN OF BAGDAD* and *PARIS MODELS* (both 53), *JUNGLE GENTS* (54), *FLOWER DRUM SONG* (61) and *BALLAD OF A GUNFIGHTER* (64). On TV she was Karamanch on *THE ADVENTURES OF FU MANCHU* (56). She died last Sept.

GRACE McDONALD (81), from Boston, was in 40's movies including *STRICTLY IN THE GROOVE* (42), *FLESH AND FANTASY* and *IT AIN'T HAY* (both 43), and *DESTINY, MURDER IN THE BLUE ROOM* and *FOLLOW THE BOYS* (all 44). She died in Oct.

MICHAEL McDOWELL (49), from Enterprise, AL, wrote *BEEETLEJUICE* (88), *TALES FROM THE DARKSIDE: THE MOVIE* (90), *NIGHTMARE BEFORE CHRISTMAS* (93), and *THINNER* (96). He also wrote and directed *DARKSIDE* TV episodes. He had AIDS.



Lorette Luez

STUART E. MCGOWAN (95), from Chicago, was a screenwriter since the 30's. He wrote "over 50 westerns" and *JEEPERS CREEPERS* (39), *GRAND OLE OPRY* (40), *MOUNTAIN RHYTHM* (42), *HOOSIER HOLIDAY* (43), and *VALLEY OF THE ZOMBIES* and *NIGHT TRAIN TO MEMPHIS* (both 46). He directed many episodes of the *SKY KING* Saturday morning TV series (53/4) and several features. He died last Sept.

ZEZE MACEDO (83) was a popular Brazilian comic actress in "over 100" features since the 50s including *O HOME DO SPUTNIK* (59) and *THE SEVEN VAMPIRES* (86). She died last Oct.

BARRY (Jackson Barrett) **MAHON** (78), from Santa Barbara, CA, joined the RAF as a teenager during WW2, was shot down and became a POW. The book and movie *THE GREAT ESCAPE* were based on his escape attempts. He became Errol Flynn's business manager and started his directing career with *CUBAN REBEL GIRLS* (59). His over 40 features (many reviewed in these pages) include *VIOLENT WOMEN* (59), *ROCKET ATTACK USA* and *PAGAN ISLAND* (both 60), *THE DEAD ONE* (61), *1000 SHAPES OF A FEMALE* (63), *NUDE SCRAPBOOK* and *NUDES INC.* (both 64), *CENSORED*, *THE BEAST THAT KILLED WOMEN* and *INTERNATIONAL SMORGASBROAD* (all 65), *P.P.S.* (66), *THE SEX KILLER* (67), and a series of *FANNY HILL* movies. He switched to kids' movies and made *THE WONDERFUL LAND OF OZ* (69), *THUMBELINA*, *MUSICAL MUTINY*, *JACK AND THE BEANSTALK*, and *SANTA AND THE THREE BEARS* (all 70), and *SANTA AND THE ICE CREAM BUNNY* (72).

RALPH MANZA (78), from San Francisco, appeared in many films, including *GANG WAR* (58), *THIS IS NOT A TEST* (62), *BLAZING SADDLES* (74), *THE WILD PARTY* (75), *THE CAT FROM OUTER SPACE* (78), *LOVE AT FIRST BITE* (79), *THE PHILADELPHIA EXPERIMENT* (84), *BEER* (85), *GET SHORTY* (95), and *GODZILLA* (98). He was on *HITCHCOCK*, *TWILIGHT ZONE*, *BATMAN* and *NIGHT GALLERY*, and was a regular on several TV series and soap operas.

BOBBY MARCHAN (Oscar James Gibson) (69), from Youngstown, Ohio, was the singer for Huey "Piano" Smith and The Clowns (on Ace). They recorded many excellent and funny rocking local New Orleans party hits (like "Chickee Wah-Wah" in '56) followed by "Rockin' Pneumonia And The Boogie Woogie Flu" (#5 R+B, #52 pop) in '57 and "Don't You Just Know It" (#4 R+B, #9 pop), which they performed on *AMERICAN BANDSTAND*, and "Don't You Know Yockomo" (#56 pop) in '58. Marchan was the group's original leader and used pianist James Booker on the road. Frankie Ford imitated Marchan's vocals for his "Sea Cruise"/"Roberta" ('59) and other hits, backed by The Clowns. Marchan's solo hit "There's Something On Your Mind, Pt. 2" (Fire) was #1 R+B and #31 pop in '60. He also cut the original version of "Get Down With It," the first hit for Slade in '71. Before (and after) the hits, Marchan was a comic drag singer, and an emcee who led The Powder Box Revue.

DON MARTIN (68), from Clifton, N.J., was "Mad's maddest artist" starting in issue #29 (in 1956) to 1987, when he quit over the rights to his artwork and moved over to the rival *Cracked*. His many Mad paperbacks started with *Don Martin Steps Out* (62), *Don Martin Bounces Back* (63) and *Don Martin Drops Thirteen Stories* (65). He had cancer.

CHRISTINE MASON (49), from Baltimore, was a hairstylist for John Waters' *FEMALE TROUBLE*, *DESPERATE LIVING*, *POLYESTER*, *CRY BABY* and *HAIRSPRAY*. She died in Oct. of cancer.

CURTIS MAYFIELD (57), from Chicago, joined church choir member Jerry Butler, brothers Arthur and Richard Brooks, and Sam Gooden in The Roosters in '56. In '58, The Roosters became The Impressions and hit #11 (#3 R+B) with "For Your Precious Love." (on Abner). After Butler left, Mayfield's distinctive tenor voice was heard on The Impressions' 34 R+B and pop chart

hits (58 - 70) on ABC. He then had 29 R+B chart hits (9 pop) (70-85) on his own Curtom label. He scored and/or was in *SUPERFLY* (72), *SAVE THE CHILDREN* (73), *CLAUDINE* (74), *LET'S DO IT AGAIN* (75), *SPARKLE* (76), *SHORT EYES* and *A PIECE OF THE ACTION* (both 77), *I'M GONNA GIT YOU SUCKA* (88), and *THE RETURN OF SUPERFLY* (90). He was on *HULLA-BALOO*, *HOLLYWOOD A GO GO*, and *UPBEAT* (with The Impressions), *AMERICAN BANDSTAND* and *MIDNIGHT SPECIAL* (with The Impressions and solo) and *SOUL TRAIN* and *TOP OF THE POPS*. Mayfield was paralyzed in a 1990 accident in which he was struck by a rig that toppled while he was on stage performing in Brooklyn. *LEGENDS - CURTIS MAYFIELD* was on VHI in '96. He was inducted into the Rock And Roll Hall in '91 (Impressions) and in '99 (solo).

STANLEY MEYER (85) was executive producer and a co-owner with Jack Webb of the *DRAGNET* TV series and he also produced the *DRAGNET* movie (54). His MARK IV Production company produced *GUNSMOKE*, *HAVE GUN WILL TRAVEL*, and other series, and he imported *THE HUMAN VAPOR* (60) and *GORATH* (62).

DONALD MILLS (84), from Piqua, Ohio, was the last surviving member of the original Mills Brothers. The longest lasting and most successful vocal group in history started in 1922 in Cincinnati. They had 70 pop hits (on Brunswick and Decca and Dot) from their first million seller, "Tiger Rag" (#1 in '31) all the way to 1968. They had 11 R+B chart hits (and one country). Known at first for their ability to imitate instruments, they were the first

black artists to have a commercially sponsored national radio show. They were also featured in vaudeville and minstrel shows. John died in '36 and was replaced by the father John Sr., who retired in '57. Harry and Herbert retired in 1982, but Donald (the second tenor) carried on with his son (John III) as a duo. Filmed appearances were in *I AIN'T GOT NOBODY* (cartoon) and *THE BIG BROADCAST* (both 32), *DINAH* and *WHEN YUBA PLAYS* (cartoons) and *OPERATOR 13* (all 33), *20 MILLION SWEETHEARTS* and *STRICTLY DYNAMITE* (both 34), and *BROADWAY GONDOLIER* (35). During the war they were in 7 Soundie shorts (42-4), *RHYTHM PARADE*, *HE'S MY GUY* and *SHOW BUSINESS AT WAR* (short) (all 42), *REVELLE WITH BEVERLY* and *CHATTERBOX* (both 43), and *COWBOY CANTEN* (44). Later credits are *THE FIGHT NEVER ENDS* (47), *WHEN YOU'RE SMILING* (50), *THE BIG BEAT* (58) and *THE MILLS BROTHERS STORY* doc. (86). TV appearances included *THE NAT KING COLE SHOW* (56) and *ED SULLIVAN* (3 times).

HARRY MONTY (Hymie Liechtenstein) (95), from Dallas, played a Munchkin and a flying monkey in *THE WIZARD OF OZ* (39). He worked in vaudeville and was in features including *HELLZAPOPPIN* (41), *TARZAN'S NEW YORK ADVENTURE* (42), *INVADERS FROM MARS* (52), *RIVER OF NO RETURN* (54), *THE COURT JESTER* (56), *OUR MAN FLINT* (65), and *PLANET OF THE APES* (68). Some TV credits were *LOST IN SPACE*, *BEWITCHED*, *H. R. PUFNSTUFF* and *BUCK ROGERS*.

CLAYTON (Jack Carlton) **MOORE** (85), from Chicago, was a circus performer, a model, and a stuntman before acting in features and Republic and Columbia serials (playing hero leads and villains). Credits include *CRIME SCHOOL* (38), *PERILS OF NYOKA* and *BLACK DRAGONS* (both 42), *THE CRIMSON GHOST* (46), *JESSE JAMES RIDES AGAIN* (47), *G-MEN NEVER FORGET* and *ADVENTURES OF FRANK AND JESSE JAMES* (both 48), *GHOST OF ZORRO* and *THE COWBOY AND THE INDIAN* (both 49), *SON OF GERONIMO* (52), *RADAR MEN FROM THE MOON*, *JUNGLE DRUMS OF AFRICA*, and *BANDITS OF CORSICA* (all 53), and *GUNFIGHTERS OF THE NORTHWEST* (54), and many other westerns. From 49 to 57 he was *THE LONE RANGER* on the first made for TV western series and in *THE LONE RANGER* (56) and *THE LONE RANGER AND THE LOST CITY OF GOLD* (58). From 79 to 84 he was prohibited by a court order from wearing his



By Don Martin

mask at personal appearances and on TV commercials. The lawsuit was brought by the makers of the flop *LONE RANGER* movie (81).

ELLA MAE MORSE (75), from Mansfield, Texas, briefly joined Jimmy Dorsey's band in 39 when she was only 14. Later, as the vocalist with piano player Freddie Slack And His Orchestra on Capitol, she hit with "Cow Cow Boogie" (#9 pop, #9 R+B), the label's first million-selling single, and "Mr. Five By Five," with T-Bone Walker on guitar (#10 pop, #1 R+B) in 42. "Get On Board, Little Chillun'" (#17 in 43), and "The House Of Blue Lights" (#8 in 46), considered by many to be one of the first rock and roll songs, followed. It starts with Ella asking "What's that homie?" (!). As a solo, she had 10 more Capitol hits (43 to 53), including "Sho Sho, Baby" (#4 pop, #1 R+B in 43), and "Buzz Me" (#15 pop, #2 R+B in 46). Her music combined boogie woogie, blues, jazz, swing and country and listeners who didn't see her in *REVEILLE WITH BEVERLY* (43), *GHOST CATCHERS* and *SOUTH OF DIXIE* (both 44), and *HOW DO YOU DO?* (46) often assumed she was black. Morse recorded a whole LP of R+B covers in 1954 but stopped recording in 57 (she raised six children, and had eight grandchildren and three great grandchildren). She started doing L.A. club dates in 76 and continued performing until 87. Morse died last Oct.

DECLAN MULHOLLAND (67), was a stage actor, later in features including *MYSTERY SUBMARINE* (63), *THE RULING CLASS* (72), *THEATRE OF BLOOD* (73), *THE LAND THAT TIME FORGOT* (75), *THE QUATERMASS CONCLUSION* (79), *HAWK THE SLAYER* (80), *TIME BANDITS* (81), and *RETURN TO TREASURE ISLAND* (85). He was also on *THE AVENGERS*, *DOCTOR WHO* and other series. He died last June.

JOHN NEWLAND (82), from Cincinnati, was the director and host of all 94 episodes of ABC's *ONE STEP BEYOND* (aka *ALCOA PRESENTS*) (59/61). Always partially based on fact, the series played in syndication for many years and was revived as *THE NEXT STEP BEYOND* (78/9). Newland also acted and directed other TV shows including *HITCHCOCK*, *THRILLER*, *STAR TREK*, *NIGHT GALLERY*, *WONDER WOMAN* and *FANTASY ISLAND*. His features included *THE SPY WITH MY FACE* (65), *MY LOVER, MY SON* (69), *THE DEADLY HUNT* (71), *THE LEGEND OF HILLBILLY JOHN* and *CRAWLSPACE* (both 72), and *DON'T BE AFRAID OF THE DARK* (73).

ALAN NORTH (79), from The Bronx, was a character actor in features including *SERPICO* (73), *HIGHLANDER* (86), *PEN AND TELLER GET KILLED* (89), *THE JERKY BOYS* (95), and *THE LONG KISS GOODNIGHT* (96). He acted on many live 50s TV dramas, was a frequent player on *THE JACKIE GLEASON SHOW* and was the captain on *POLICE SQUAD!* (82).

FERNANDO OSES (77), from Spain, was a professional wrestler in Mexico who later acted in *BRAIN OF EVIL* (58), *INVASION OF THE ZOMBIES* (61), *SANTO VS. THE KING OF CRIME*, *SANTO IN THE HOTEL OF DEATH* and *SANTO VS. THE DIABOLICAL BRAIN* (all 61), *SANTO VS. THE VAMPIRE WOMEN* (62), *SANTO IN THE WAX MUSEUM* (63), *SANTO ATTACKS THE WITCHES* and *THE DIABOLICAL HATCHET* (both 64), *SANTO VS. BARON BRAKOLA* (65), *HELLISH SPIDERS*, *SHADOW OF THE BAT*, *THE DEALERS IN DEATH* and *THE EMPIRE OF DRACULA* (all 66), *SANTO FACES DEATH* and *THE SCOUNDRELS* (both 69), *SANTO AND THE KIDNAPPERS*, and *SANTO AGAINST THE BLACK MAGIC* (both 72). Oses also wrote features and produced and directed some in the 70's. He died last May.

"Lonesome" **DAVE PEVERETT** (56), from Dulwich, England, was a second vocalist and guitarist with (The) Savoy Brown (Blues Band) starting in 67. The bands' LPs were on Parrot in America. In 70, he and two other members left, made an LP as Warren Phillips And The Rockets, then became Foghat. Best known for the #20 "Slow Ride" in 75 (the year they moved to New York), the band recorded 13 chart LPs for Bearsville. He had liver cancer.

ALAIN POIRÉ (82), produced over 250 French films including *FANTOMAS* (64), *FANTOMAS CONTRE SCOTLAND YARD* (66), *THE BRAIN* (69), and *DRACULA AND SON* (77).

GENE RAYBURN (81), from Christopher, IL, was an NYC radio DJ, Steve Allen's sidekick on *THE TONIGHT SHOW*, and the host of many game shows, including the long running *MATCH GAME*. He also appeared in *IT HAPPENED TO JANE* (49). Rayburn died in Nov.

LEE RICHARDSON (73), from Chicago, was a stage and early TV actor, later in features including *NETWORK* (76), *PRIZZI'S HONOR* (85), *THE BELIEVERS* (87), *THE FLY II* (89), and *THE EXORCIST III* (90). TV roles included *WAY OUT* and *LAW AND ORDER*. He died last Oct.

WOLF RUVISKIS (78), was born in Latvia, grew up in Argentina and moved to Mexico in the 40's as a professional wrestler. He appeared in over 100 features and was known for starring as the masked hero Neutron. He was in *THE BEAUTIFUL DREAMER* (53), *THE BODY SNATCHERS* (56), *NEUTRON EL ENMASCARADO NEGRO* (60) and 5 other Neutron movies, *SANTO CONTRA LA INVASION DE LOS MARCIANOS* and *SANTO CONTRA LOS VILLANOS DEL RING* (both 66). Later in life he owned a chain of restaurants and became a stage magician and mentalist. He died in Nov.

FRAN RYAN (83), from L.A., acted since she was six. Some features were \$1,000,000 *DUCK* (71), *BIG WEDNESDAY* (78), *ROCKY II* (79), *THE LONG RIDERS* (80), *EYES OF FIRE* (83), *PRIVATE SCHOOL* (83), *PALE RIDER* (85), *STEWARDESS SCHOOL* (87), *LUCKY STIFF* (88), *OUT COLD* (89), and *SUTURE* (93). She was a regular on *THE RED SKELTON SHOW*, *THE DORIS DAY SHOW* (68), *GREEN ACRES* (69-70), *SIGMUND AND THE SEA MONSTERS* (74), *GUNSMOKE* (74-5), and *GENERAL HOSPITAL* (79). She acted on countless shows including *BATMAN*, *I DREAM OF JEANNIE*, *NIGHT GALLERY*, *AMAZING STORIES*, and *QUANTUM LEAP* and did voices for commercials and cartoons.

DOUG (Douglas Wayne) **SAHM** (58), from San Antonio, Texas, made his radio debut at age five singing on station KMAC in San Antonio and became a featured player on the Louisiana Hayride radio program by age eight. Beginning at age eleven, Sahn singles (some as Little Doug And The Bandits, Wayne Douglas or Doug Saldana) were released on various local record labels and he fronted bands during high school. In 65 he assembled a Tex/Mex band composed of members of (his group) The Markays and Augie Meyer's Goldens. Producer Huey P. Meaux gave them an English sounding name, the Sir Douglas Quintet and they hit with "She's About A Mover" (#13 in 65), "The Rains Came" (#31 in 66), and "Mendocino" (#27 in 69). LPs were released on Tribe, Smash, Mercury, Atlantic, Takoma, and Sonet. The Quintet played on *SHINDIG*, *HULLABALOO*, *READY, STEADY, GO!*, *AMERICAN BANDSTAND*, *PLAYBOY AFTER DARK*, *AUSTIN CITY LIMITS* and *MIDNIGHT SPECIAL* and were in *CISCO PIKE* (72). Sahn also acted in *MORE AMERICAN GRAFFITI* (79). The Texas Tornados (with Sahn, Meyers, Flaco Jimenez and Freddy Fender) were formed in 89 and Sahn later re-formed the Sir Douglas Quintet with his sons. Sahn was proficient on fiddle, mandolin and steel guitar. He died of a heart attack in Nov.

MASARU SATO (71), from Japan, composed over 300 film scores. Some credits were *GIGANTIS*, *THE FIRE MONSTER* and *HALF HUMAN* (both 55), *THE H MAN* (58), *YOJIMBO* (61), *SANJURO* (62), *GODZILLA VS. THE SEA MONSTER* (66), *SON OF GODZILLA* (67), *TIDAL WAVE* (73), and *GODZILLA VS. THE COSMIC MONSTER* (74). He was the music director for filmmaker Akira Kurosawa (who died in 98), working on many classics from 55 to 65. Sato died in Dec.

DAVID SHABER (70), from Cleveland, wrote screenplays for films including *THE WARRIORS* and *LAST EMBRACE* (both 79), and *NIGHTHAWKS* (81).



JEAN SHEPARD (78), from S. Chicago, was a radio host and storyteller (on WOR in NYC) who co-wrote and narrated *A CHRISTMAS STORY* (83), based on his stories.

RICHARD B. SHULL (70), from Evanston, IL, started out in adults only features including *WATCH THE BIRDIE* (65), *CARGO OF LOVE* and *PAMELA, PAMELA, YOU ARE ...* (both 68), and was in *HAIL, THE ANDERSON TAPES* and *KLUTE* (all 71), *SLITHER* (72), *SSSSSS!* (73), *COCKFIGHTER* (74), *THE BIG BUS* (76), *THE PACK* (77), *HEARTBEEPS* (81), *SPRING BREAK* (83), *SPLASH* (84), and *PRIVATE PARTS* (97). Shull was also active on stage and co-starred on the *HOLMES AND YO YO* series (76) as a robot. He died of a heart attack in Oct.

HANK (Clarence Eugene) **SNOW** (85), from Brooklyn, Nova Scotia, first recorded (in the style of his yodeling hero Jimmy Rogers), for (Canadian) Victor in 1936 and joined the Grand Ole Opry in 50. The "Singing Ranger" (and His Rainbow Ranch Boys) had 78 American country chart hits (50-80) and 16 chart LPs on RCA (his label for 5 decades). His "I'm Moving On" (#1 country, #27 pop in 50) was later recorded by Ray Charles and The Rolling Stones. His "A Fool Such As I" (#3 country, 52) was later cut by Elvis, who Snow hooked up with his partner (Col. Tom Parker) and label (RCA). Snow was a regular on *GRAND OLE OPRY* (55/6) and sang in *COUNTRY MUSIC ON BROADWAY* (64) and *ROAD TO NASHVILLE* (66). He still performed until recently.

ROLAND STONE (LeBlanc) (58), from New Orleans, was singer and guitarist with The Jokers, then recorded early 60s Ace solo records (some local hits) including "Preacher's Daughter," "Roll On," "It Ain't No Use," and "Down The Road" (aka "Junco Partner") produced by Mac Rebennack/Dr. John. He sang with Dr. John's band and sang bass with Huey Smith And The Clowns (see Bobby Marchan). Stone returned to music in 91 with a CD with Rebennack.

ZOE TAMERLIS (Tamerlund) (37), starred as a mute nun in *Abel Ferrera's MS. 45* (81), and was in *SPECIAL EFFECTS* (84), *HEAVY PETTING* (88) and *EXQUISITE CORPSES* (89). She wrote the script for and acted in Ferrera's *BAD LIEUTENANT* (92). Tamerlis died of heart failure in Paris last April.

YOKO TANI (67), from Paris, acted in many (mostly European) features including *ALI BABA AND THE FORTY THIEVES* (54), *THE SAVAGE INNOCENTS* and *FIRST SPACESHIP ON VENUS* (both 59), *MARCO POLO* and *SAMSON AND THE SEVEN MIRACLES* (both 61), *THE SECRET OF DR. MABUSE* (64), *INVASION* and *OPERATION GOLDSNAKE* (both 66), *KOROSHI* (68) and *LOVE FACTORY* (69). She died last July.

ROGER VADIM (Vladimir Plemiannikov) (72), from Paris, was a Paris Match reporter, script writer, and assistant director before he made the international hit *AND GOD CREATED WOMAN* (46), starring his young wife Brigitte Bardot. His other features included *BLOOD AND ROSES* (60), *NUTTY, NAUGHTY CHATEAU* (63), *CIRCLE OF LOVE* (64), *THE GAME IS OVER* (66), *BARBARELLA* and *SPIRITS OF THE DEAD* (both 68), *PRETTY MAIDS ALL IN A ROW* and *HELLE* (both 71), *MS. DON JUAN* (73), *CHARLOTTE* (75), *NIGHT GAMES* (79) and *THE HOT TOUCH* (81). Some acting roles were in *THE TESTAMENT OF ORPHEUS* (59), and *INTO THE NIGHT* (85). Vadim also was married to his stars Annette Stroyberg (they had a daughter), Jane Fonda (they had a daughter), and his 5th wife Marie-Christine Barrault. He had other children with Catherine Deneuve and with an heiress. He had cancer.

JIM VARNEY (50), from Lexington, KY, was known for his series of regional TV commercials before starring in *DR. OTTO AND THE RIDDLE OF THE GLOOM BEAM* (85). It was followed by nine *ERNEST* movies, most directed by John Cherry. Varney was also in *FAST FOOD* (89), *THE BEVERLY HILL-*

BILLIES and *WILDER NAPALM* (both 93), *THE EXPERT* (94), *100 PROOF* and *SNOWBOARD ACADEMY* (both 96), *TREEHOUSE HOSTAGE* (99), and *DADDY AND THEM* (99), did a dog voice for the *TOY STORY* movies and was on many TV shows. He had cancer.

GLEN VERNON (76), from Falls River, MA, was in *YOUTH RUNS WILD* (44), *BEDLAM* (46), *THE DEVIL THUMBS A RIDE* (47), *IMPACT* (49), *I BURY THE LIVING* (58), *SPACED INVADERS* (90), *SO I MARRIED AN AX MURDERER* (93) and *WHEN TIME EXPIRES* (97). He died from a stroke in Oct.

GROVER WASHINGTON JR. (56), from Buffalo, NY, joined The Four Clefs as a teenager in 1959. The Philadelphia based jazz saxophonist had 14 R+B chart hits, but the biggest was "Just The Two Of Us" (#2 pop in 81) with Bill Withers. He recorded many chart LPs for Kudu, Motown, Elektra and Columbia. He can be seen in *BLUES BROTHERS 2000* (98).

HERBERT WIERE (90), from Vienna, was the last surviving member of The Wiere Brothers comedy trio. In America they were in features including *VOGUES* (37), *THE GREAT AMERICAN BROADCAST* (41), *ROAD TO RIO* (47), and *DOUBLE TROUBLE* (67) with Elvis.

ALBERT J. WHITLOCK (84), from England, was an Oscar winning FX expert who headed the Universal matte dept. for many years. Some of his many credits were *THE BIRDS* (63), and most other later Hitchcock films, *MIRAGE* and *BLINDFOLD* (both 65), *COLOSSUS, THE FORBIN PROJECT* (69), *SKULLDUGGERY* and *CATCH 22* (both 70), *DIAMONDS ARE FOREVER* and *THE ANDROMEDA STRAIN* (both 71), *SLAUGHTERHOUSE FIVE* (72), *THE DAY OF THE DOLPHIN* (73), *EARTHQUAKE* (74), *DAY OF THE LOCUST*, *THE HINDENBURG* and *THE MAN WHO WOULD BE KING* (all 75), *TWO MINUTE WARNING* (76), *THE SENTINEL*, *EXORCIST II*, *THE CAR* and *HIGH ANXIETY* (all 77), *THE WIZ* (78), *DRACULA* (79), *THE BLUES BROTHERS* (80), *GHOST STORY* (81), *THE THING* and *CAT PEOPLE* (both 82), *PSYCHO II* (83), and *DUNE* and *GREYSTOKE* (both 84). He died in Oct.

BARABRA JEAN WONG (75), from L.A., was a child radio actress, also in features including *BEHIND THE RISING SUN* (43), *THE RED DRAGON* (45), *THE CHINESE RING* (47), and *CHINATOWN AFTER MIDNIGHT* (50). She died in Nov.

MURRAY WOOD (91), from Halifax, Nova Scotia, played a Munchkin in *THE WIZARD OF OZ* (39). He died in Sept.

MARIS (Mary Alice) **WRIXON** (81), from Great Falls, MO, was a blonde actress in many features including *JEEPERS CREEPERS* (39), *THE APE*, *BRITISH INTELLIGENCE* and *CALLING PHILO VANCE* (all 40), *MEET JOHN DOE* and *FOOTSTEPS IN THE DARK* (both 41), *WATERFRONT* (44), *WHITE PONGO*, *BLACK MARKET BABIES* and *THE MASTER KEY* serial (all 45), *FACE OF MARBLE* (46) and *HIGHWAY 13* (48). She died in Oct.

RAY YOUNG, from Kansas City, MO, was in *BLOOD OF DRACULA'S CASTLE* (67), *FIVE BLOODY GRAVES* (70), *COFFY* and *GENESIS II* (both 73), *BLUE SUNSHINE* (76), and *THE RETURN OF THE BEVERLY HILLBILLIES* (81), as Jethro. He was Bigfoot on the *BIGFOOT AND WILDBOY* series (77) and was on *BONANZA*, *THE BIONIC WOMAN*, *THE QUEST* and *STAR TREK: DEEP SPACE NINE*. He died (of cancer) last July.

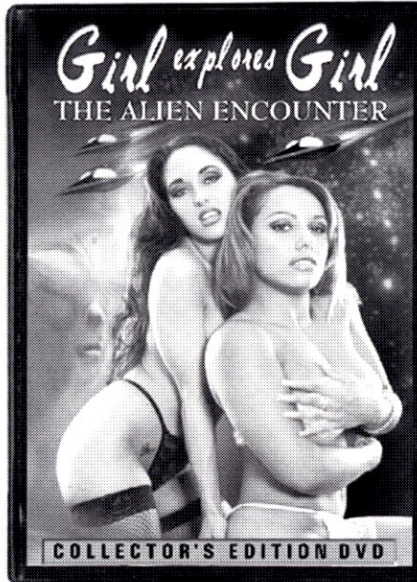
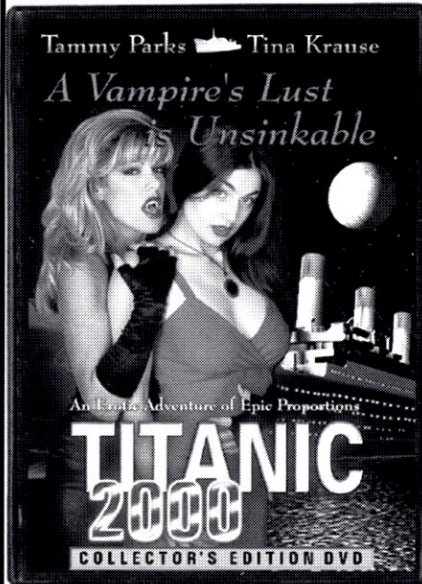
BERNARDINO ZAPPONI (73), from Rome, co wrote many films including a segment of *THE WITCHES* (67), *Toby Dammit* (from *SPIRITS OF THE DEAD* - 68), *FELLINI SATYRICON* (69), *THE CLOWNS* (70), *FELLINI ROMA* (72), Argento's *DEEP RED* and *FELLINI'S CASANOVA* (both 76), and *CITY OF WOMEN* (80).

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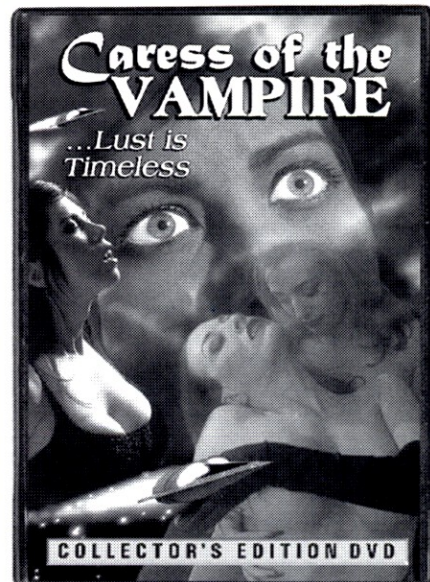
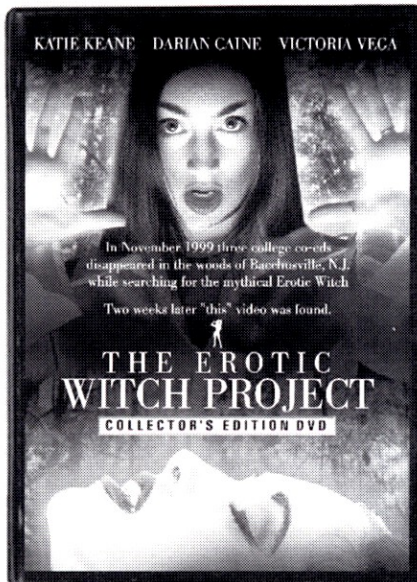
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